NGV



CURIOUS WORLDS

Petrina Hicks and Polixeni Papapetrou

FEATURING

Josh Muir animated
William Blake: From the NGV to the Tate
Kim Devereux: Losing detachment to find truth

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Jean-Michel Basquiat and Keith Haring at the opening reception for Julian Schnabel at the Whitney Museum of American Art, New York, 1982 (detail) Photo: © George Hirose

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BY ISOBEL CROMBIE



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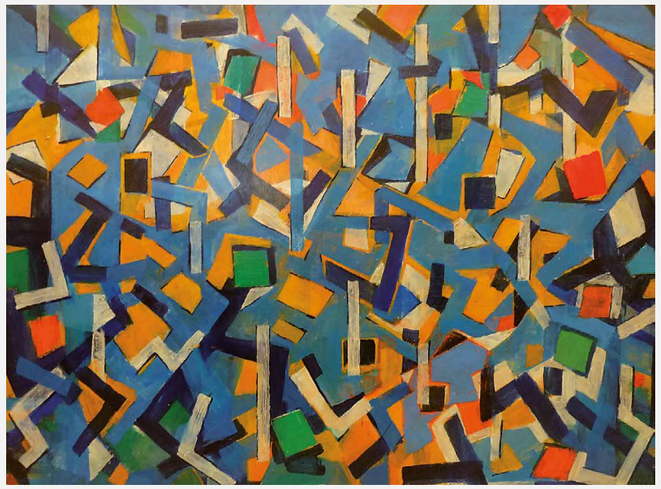


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Secret Life of Art
The fascinating Mortimer Menpes
BY PETRA KAYSER

Mortimer Menpes *The archer* c. 1897
(detail) Gift of Krystyna Campbell-Pretty AM

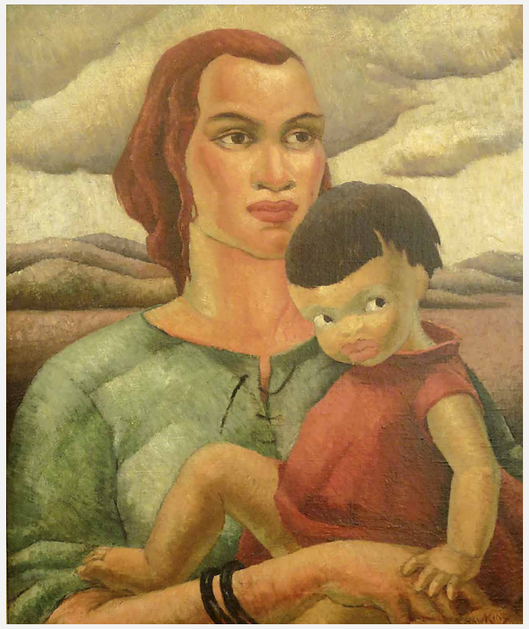
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© National Gallery of Victoria 2019

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Every effort has been made to obtain accurate information for this publication. The views expressed in this magazine do not necessarily reflect those of the NGV.

(cover)
Petrina Hicks
Lauren with sunglasses 2019 (detail)
© Petrina Hicks. Courtesy of Michael Reid, Sydney; and This Is No Fantasy, Melbourne



FROM THE NGV

In this issue we introduce two new exhibitions by remarkable Australian photographers to The Ian Potter Centre: NGV Australia – *Petrina Hicks: Bleached Gothic* and *Olympia: Photographs by Polixeni Papapetrou*. The careers of both artists have been shaped by enduring collaborations with people at the heart of their work and life, and the role of the muse in making art. We are especially honoured to share a piece written by Olympia Nelson, daughter and muse of the late Polixeni Papapetrou. Olympia writes about her memories of creating Papapetrou's *Wonderland* series and her role in bringing to life scenes from Lewis Carroll's *Alice's Adventures in Wonderland* – a book she adored as a child.

Dr Isobel Crombie, curator of *Petrina Hicks: Bleached Gothic*, explores Hicks's work and the power of photography to define suggested moments, recalling some of the other significant women photographers she has worked with during her thirty-year career. This is a fitting essay, and we thank Isobel deeply for her contribution as she retires from the NGV as Assistant Director, Curatorial and Collection Management.

This issue's Deep Read, by British novelist Kim Devereux, also explores the complex landscapes of artists and muses, examining the subject of deep human connection and creativity from Devereux's own experience as a writer and film director.

The NGV is fortunate to hold one of the largest collections of William Blake works in the world, and we are pleased to be loaning works to Tate Britain for a major exhibition on the influential poet, painter and printmaker. In this edition, Tate curator Martin Myrone and NGV Conservator of Paper Louise Wilson introduce readers to the life and work of Blake. We thank Mr Peter Clemenger AO and Mrs Joan Clemenger AO for the Clemenger Research Grant that supported Louise to undertake significant new research into Blake's *Virgil* wood engravings.

I am proud to also introduce the work of two contemporary textile artists, Lisa Waup and Tammy Kanat. Waup, a Gunditjmara (south-western Victoria) and Torres Strait Islander artist, draws from a strong artistic background in printmaking, weaving, photography, jewellery and fashion to create works that have enabled her to connect with her own culture while mentoring others through teaching and sharing creative skills. Melbourne-based artist Tammy Kanat is the 2019 MECCA Holiday collaborator and has produced a new body of bold tapestry works for the NGV Collection as part of our ongoing collaboration with NGV and MECCA Brands, and I thank MECCA founder and managing director Jo Horgan for supporting this commission.

Tony Ellwood AM
Director

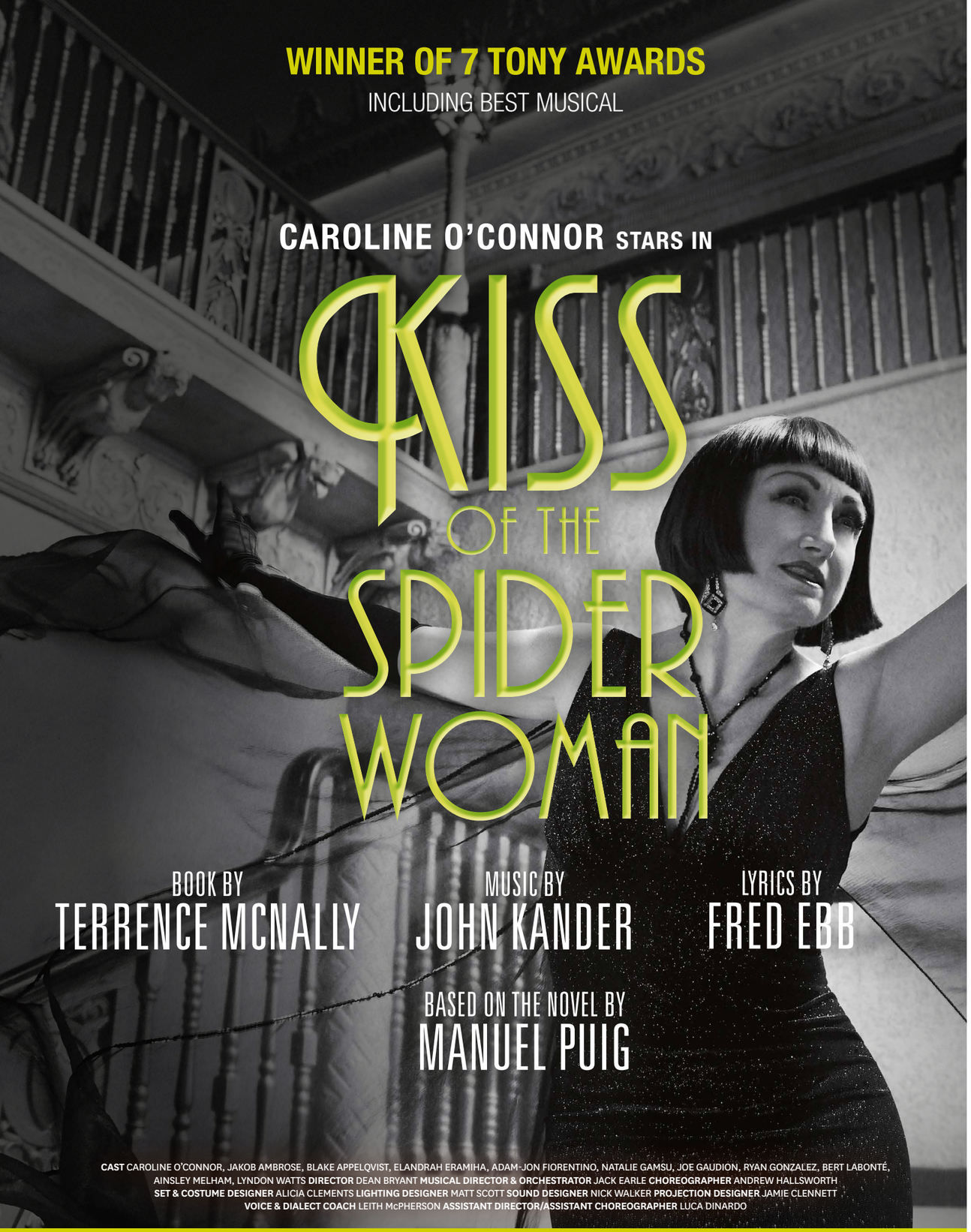
As another year draws to a close, our final issue of *NGV Magazine* for 2019 presents an opportunity to take stock and reflect on some of the ways in which personal journeys can shape the work of some of the most creative minds in our society.

In *Secret Life of Art*, Petra Kayser explores the world of Australian painter Mortimer Menpes (1855–1938), whose affinity for Japan would come to define his life and career. While this came at the cost of some of his closest friendships, it also rewarded him with a unique style and a legacy that continues to this day. In what is a rare occurrence, Menpes's painting, gifted by Krystyna Campbell-Pretty AM, came to the NGV Collection in its original frame. Conservator Holly McGowan-Jackson writes about the frame, which is thought to have been made by craftspeople in Japan.

Kayla Clinch writes on contemporary Australian artist Josh Muir's work, which brings together his many experiences and interests, from his Aboriginal heritage to graffiti iconography, popular culture and music. Muir's introduction to art came through his experiences with mental health challenges, as Clinch writes, showing that the artist is 'passionate about using his art to spread messages of positivity'.

This issue's cover story by Dr Isobel Crombie speaks to the enduring potency of photography as a medium. With particular attention to the contribution of some of the many female photographers she has worked with during her career, her insightful essay 'One Suggestive Moment' suggests the appeal of art is its ability to reveal an inner power we each possess, 'if only we take the time to recognise it'.

Donna McColm
Managing Editor, *NGV Magazine*
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KIM DEVEREUX
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Kim Devereux is a novelist, essayist, award-winning film director and art historian. Her first novel *Rembrandt's Mirror* was published in 2015 to wide acclaim in the UK and Australia. Kim is currently writing her second novel alongside a PhD thesis on the neuro-science of imagery and metaphor.

DR ISOBEL CROMBIE
Curator and author, Melbourne

Dr Isobel Crombie began her career in 1979 at the National Gallery of Australia. She joined the National Gallery of Victoria as Senior Curator of Photography in 1988 and was Assistant Director, Curatorial and Collection Management from 2012–19. She is now the director of Art of Awareness, which mentors executives and other groups.

OLYMPIA NELSON
Writer, Melbourne

Olympia Nelson was the primary model for her mother, the late Polixeni Papapetrou. Over a twenty-year period they worked together as photographer and subject. Olympia studied at the University of Melbourne and has a Bachelor of Arts (Honours) in Medieval and Renaissance art from Venice. She has published on gender and social media.

MARTIN MYRONE
Curator, Tate Britain

Martin Myrone is Senior Curator, British Art to 1800, at Tate Britain. He has delivered a range of exhibition projects at Tate Britain, including *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination* (2006) and *John Martin: Apocalypse* (2011). He is co-curator with Amy Concannon of *William Blake* (2019–20).

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Susan van Wyk began her career at the National Gallery of Victoria in 1989 and has been Senior Curator of Photography since 2012.

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Curator, NGV

Hannah Presley began working in art centres in Central Australia and is Curator of Indigenous Art at the National Gallery of Victoria. She was recently the inaugural curator for the Yalingwa program at the Australian Centre for Contemporary Art and was First Nations Assistant Curator for Tracey Moffatt at the 57th Venice Biennale in 2017.

LOUISE WILSON
Conservator, NGV

Louise Wilson has over twenty years of experience in the field of paper conservation and has been part of the NGV's conservation team since 2008. She routinely undertakes technical analysis on key works from the NGV collection to inform treatment decisions and assist with dating, authentication and attribution.

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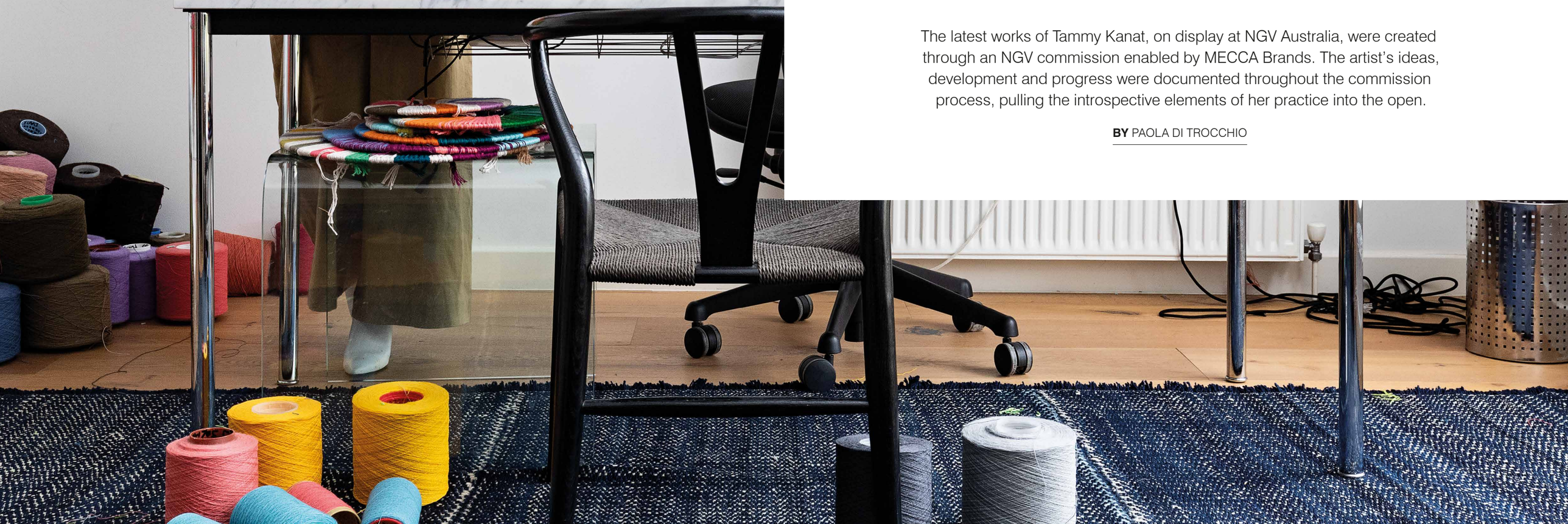




TAMMY KANAT

The latest works of Tammy Kanat, on display at NGV Australia, were created through an NGV commission enabled by MECCA Brands. The artist's ideas, development and progress were documented throughout the commission process, pulling the introspective elements of her practice into the open.

BY PAOLA DI TROCCHIO



Since 2016, MECCA founder and managing director Jo Horgan and MECCA Brands have supported the NGV to commission the work of an emerging female-identifying Australian artist. The commissioned work becomes part of the NGV Collection and features on the beauty retailer's holiday campaign packaging, sharing bold and contemporary artworks with the world.

This year, the chosen collaborator is Tammy Kanat, a Melbourne-based textile artist who weaves exceptionally large circular tapestries around a copper frame. When we first met in December 2018, Kanat described her work as meditative and highly personal. Never sure how a work will transpire, she sits or stands at her loom and allows the tapestry to emerge, realising that the final output is often affected by her emotions at the time or the events in her life. When we discussed the series title *Circles of Life* for this commission, she said, 'Yes, these are circles of my life'.

Presenting an innovative transition from traditional warp-and-weft weaving – where vertical threads (the warp) are held in a loom, while other threads (the weft) are woven sideways through them – Kanat's technique uses a circular form. Her tapestries reference qualities associated with the circle, such as unity, inclusion, wholeness and infinity, and also reflect on intuition, nurture and nature.

Before discovering weaving, Kanat worked in printing and advertising and then established her own successful jewellery-making business, which she managed for twelve years. 'During this time,' she says, 'my main education was having three children.' The journey through motherhood, which she describes as inherently creative as well as challenging and rewarding, also informs her work.

While seeking artwork for her new home in 2011, Kanat was drawn to weaving for its tactility and warmth. Unable to find anything that she liked, she purchased her first loom and wool at Wondoflex Yarn Craft Centre, experimenting at home and visiting the centre often to seek advice from the staff. She swiftly followed this up with a short course at the Australian Tapestry Workshop, where she learned the traditional techniques of tapestry. At first working on a relatively small scale, Kanat eventually began creating large-scale works.

When asked what drew MECCA to Kanat's work, managing director Jo Horgan said, 'Tammy has been creative her whole life – and you can see it in her work. We love how Tammy's career has been about finding what's true to her and garnering international recognition for it in the process. Innovation is truly at the heart of her creations, and her work explores the ever-evolving art of weaving. [Tammy's works] are so bold and colourful. Colour is the common thread in our Holiday [collection] artwork – it's such a celebratory time of year and Tammy's work represents it in such a fresh, modern way'.

Kanat's vibrant rings of colour translate well to social media, where she shares much of her work with her 156,000 followers on Instagram. She was represented at the Milan Furniture Fair in 2017, and she has completed private commissions and a four-piece work for the art collection of the US department store chain Nordstrom. While Kanat's profile and following are very public, her work is highly intimate, something that is revealed through the luscious, tactile quality of the thick-cut fibres she employs.

The first work in her *Circles of Life* series, *Pinetree*, 2019, uses earthy colours interspersed with channels of cream fibres. Its form recalls the cut rings of a tree, its palette the hues of nature. The second work, *Nurture*, 2019, uses the same cream rings but changes form, morphing into two connected ovoid forms – perhaps reminiscent of an ovary and its release of an egg – that represent a mother and child. At the time, Kanat was reflecting on motherhood and her role as mother of three.





Central to *Nurture*, is the colour pink, with hot pink at the centre surrounded by pinks in different shades. Discussing the work following its completion, Kanat noted that the new millennium has brought with it much reflection on the colour pink, initially the designation of 'millennial pink' around 2016, and then the relationship with feminism and notions of femininity. In 2018, fashion curator and historian Valerie Steele dedicated a whole exhibition at the Museum at the Fashion Institute of Technology in New York to the colour's various cultural associations.

Likewise, upon reflection, Kanat muses that her use of the circle in her work is tied to femininity, as the circle is often designated as female with its soft edges and ideas of unity and wholeness. Reflections such as these tend to only come later, as Kanat discusses her work in private or as others share their thoughts with her through Instagram. Much is absorbed subconsciously and finds its way into her work, as she is astutely perceptive to her environment and its changing culture.

The third work, *Web*, 2019, evolved through several iterations. The NGV commission prompted Kanat to look back to her early work and to revisit her initial colour trials and tapestry swatches, where she explored the effect that colours had on each other and in combination. As a result, she laid five smaller circular disks on the floor with the intention of making a single work from the series of forms. She was also reading about the work of an idol, textile artist Sheila Hicks, who has dedicated part of her practice to making hundreds of small-scale works. Ultimately, however, Kanat created a single large form. 'Large is where I am at', she said.

The scale and scope of Kanat's work has increased with the support of the NGV and MECCA. While she has major international clients, the immediacy of working closely with a local brand and the NGV has resulted in large commanding works of increasing boldness.

This is reflected in the final work in the series, *Harp*, 2019, with its vibrant neon palette. Kanat discarded the calming cream rings that separated the stronger colours in her earlier circular works; instead she privileged those stronger colours, including orange, pink, green and blue, placing them side by side.

Typically, Kanat is happily focused at her loom, calmly making works for virtual international clients, and the process is largely introspective. Yet the NGV commission, which saw the artist's ideas, development and progress documented throughout the process, pulled the introspective elements of her practice into the open. Even the title of one of Kanat's new works was the result of the more public way of working. Kanat would, at times, sit on her stool, wrapping, twisting and weaving her silk and wool within the warp of her tapestry in different rhythms, appearing to work her loom like a harpist. Observing her, I described the process as similar to that of a harpist, leading Kanat to call the final work in the series *Harp*. It is apt that the four works for the NGV commission track the journey of the maker and the commission itself, given that Kanat's work is autobiographical.

According to Jo Horgan, 'MECCA [is] all about empowering women in the arts through elevating them'. And when you see the boldness and confidence in Tammy Kanat's new works, you feel that the intention of the commission has certainly been realised.

PAOLA DI TROCCHIO IS NGV CURATOR, FASHION AND TEXTILES. TAMMY KANAT'S WORK, PURCHASED WITH FUNDS DONATED BY NGV FOUNDATION BOARD MEMBER JO HORGAN AND MECCA BRANDS, IS ON DISPLAY ON LEVEL 2 AT NGV AUSTRALIA. LEARN MORE ABOUT THE ARTIST AND HER WORK AT NGV.MELBOURNE/READ.

(previous and opposite) Tammy Kanat in her home studio in Melbourne
Photos: Selina Ou
(above) **Tammy Kanat** *Web* 2019

ARTIST PROFILE

Camille Henrot

Playing with a range of natural and cultural materials, French artist Camille Henrot's videos, sculptures, drawings, paintings and installations interrogate systems of order, questioning the way our world operates. In doing so, she offers refreshing glimpses into the conflicting nature of our lives.

BY JANE DEVERY



Camille Henrot *Contrology* 2016
(opposite) Portrait of Camille Henrot
Photo: Joakim Bouaziz

Endnotes on p. 111



An insatiable curiosity about the world underlies the work of Camille Henrot. In less than a decade, the New York–based French contemporary artist has gained widespread attention for works that attempt to grasp the nature of our existence, moving freely across disciplines and diverse systems of knowledge. Combining a dizzying array of information and ideas, her videos, sculptures, drawings and installations draw upon subjects as varied as anthropology, mythology, cinema, literature, museology, religion and evolutionary biology. Henrot has taken on equally diverse roles as an artist: from archival researcher to eBay shopper, self-help guru to ikebana student.

In May 2020, the NGV will present the first survey exhibition of the artist's work to be held in Australia. The exhibition will include some of Henrot's most significant works made in the past decade, including *The Pale Fox,* 2014, a major installation first shown at London's Chisenhale Gallery. It then travelled to Kunsthal Charlottenborg, Copenhagen; Betonsalon, Paris; and the Westfälischer Kunstverein, Münster. This work is a companion piece to the widely exhibited *Grosse Fatigue*, 2013, for which Henrot was awarded the Silver Lion at the 55th Venice Biennale for most promising young artist.[1]

The Pale Fox emerged from research undertaken during a fellowship at the Smithsonian Institute in Washington D.C. in 2013. It is an immersive installation that addresses the origins of the universe through a vast accumulation of carefully staged objects and images. Like so much of Henrot's art, this work addresses existential questions about history, knowledge and culture. Distinguished by an excess of objects, materials, images and information, it is a total environment where chaos and creativity co-exist. As Henrot explains, 'The main focus of *The Pale Fox* is obsessive curiosity, the irrepressible desire to affect things, to achieve goals, to perform actions, and the inevitable consequences'.

The means by which order is imposed on human experience is an ongoing focus of Henrot's creative output. Elsewhere in the exhibition, the *Interphone* series of sculptures will explore social agency in relation to the role of technology and online self-help resources. In these interactive works, Henrot invites visitors to pick up quirky customised telephones and respond to prompts that offer answers to questions such as how to know if your partner is cheating, or what to do with an aggressive dog. Others in the exhibition, including a new suite of works on paper, engage with similar ideas and employ humour and wit to ponder questions of power, identity and the human condition.

In addition to a range of the artist's recent sculpture, including the NGV's *Contrology*, 2016, first exhibited in the inaugural NGV Triennial in 2017, the exhibition will also feature Henrot's recent major 3D-video installation *Saturday*, 2017, which was recently acquired for the NGV Collection. Centred on the Seventh-day Adventist Church in the United States, Tahiti, Polynesia and the Kingdom of Tonga, *Saturday* combines fast-paced footage from the Church's official television network with film clips of water sports, health foods, medical tests and Botox injections. Like much of Henrot's work, it immerses the viewer in an overwhelming accumulation of information and images in a way that is symptomatic of the current digital age. Using poetic license and wilful subjectivity, she interrogates the human impulse to impose order and structure, and in doing so offers us magical glimpses into the complex and sometimes contradictory nature of our times.

JANE DEVERY IS NGV CURATOR, CONTEMPORARY ART.
CAMILLE HENROT'S EXHIBITION WILL OPEN MAY 2020 UNTIL OCTOBER 2020 AT NGV INTERNATIONAL.

CAREER TIMELINE

1978
Born in Paris, France.

2002–2005
Graduated in film animation from the EnsAD in Paris. Worked as a commercial photographer and made music videos before becoming a full-time artist. Employed as a studio assistant to the contemporary French artist Pierre Huyghe.

2010
Relocated from Paris to New York, where she currently resides.

2013
Awarded an artistic fellowship at the Smithsonian Institute, Washington D.C. which resulted in the film *Grosse Fatigue*. Henrot was awarded the Silver Lion at the 55th Venice Biennale for most promising young artist.

2014
The Pale Fox installation was commissioned by London's Chisenhale Gallery. Participated in the Berlin Biennale, Taipei Biennial and Gwangju Biennale, and was recipient of the Nam June Paik Award. Her solo exhibition *The Restless Earth* is held at the New Museum, New York.

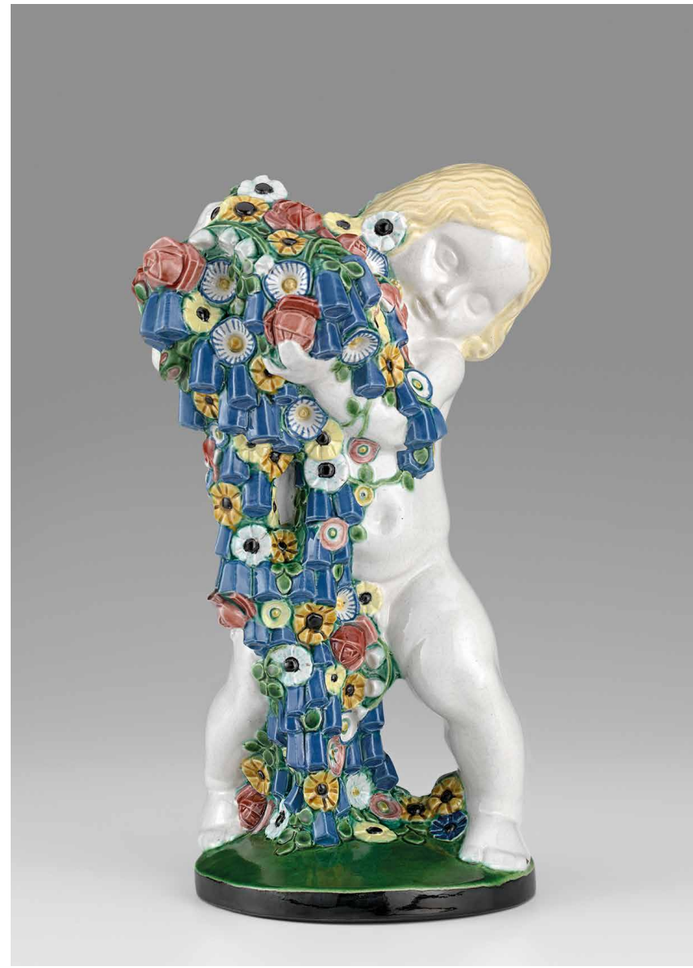
2015–2016
Received the Edvard Munch Art Award and participated in the Lyon Biennale in France. Participated in the Berlin Biennale and held a solo exhibition at Fondazione Memmo, Rome.

2017
A major career survey exhibition *Days are Dogs* is held at the Palais de Tokyo, Paris, as part of the Carte Blanche series. Henrot was the first female artist to be given this opportunity in the institution's history.

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COLLECTION

Spring, from The four seasons



A cherub-like character struggles to keep hold of a cascading sheath of coloured blossoms in *Spring, from The four seasons*, 1906–08, by Michael Powolny.

Spring, from The four seasons is in the style of early Viennese modernism – a period from 1890 that broke from conventions of recreating detailed, historical styles and imitating the work of historic artists to create vibrant and colourful artworks. A celebration of new beginnings and life that the season brings, *Spring, from The four seasons* was made for the Wiener Werkstätte (Vienna Workshop) in the first decade of the twentieth century, as part of a series representing each of the four seasons.

Spring's sculptural form, vibrant garland and geometric qualities make it a unique example of ceramics from the period. It breaks from what were the broadly conservative tastes of the early 1900s by using simplified, stylised forms, while preserving the Viennese love of decoration and gambolling *putti* (figures of small children).

The son of a potter, Powolny formally trained in ceramics at the Fachschule für Tonindustrie (Institute for Ceramics) in Znaim (now Znojmo) in the Czech Republic, and studied sculpture at the Kunstgewerbeschule (School of Applied Arts) in Vienna, Austria. He then founded the Wiener Keramik studio in 1906, working with the painter and graphic artist Berthold Löffler, a fellow student at the Kunstgewerbeschule.

In 1902, Powolny exhibited ceramics with the Austrian artists of the Vienna Secession. This was an art movement formed in 1897 by Austrian painters, sculptors and architects who, tired of the official art salons and their traditional views, had all resigned from the Association of Austrian Artists with a view to creating a 'total art' that unified painting, architecture and the decorative arts. Powolny's work shares decorative characteristics with one of the leading painters of the movement, Gustav Klimt, in its use of tessellated blocks of colour and gold pigment. Designed to be used in a domestic setting, *Spring's* stylised form, fresh colours and unique colour palette give it a contemporary appearance.

SPRING, FROM THE FOUR SEASONS, 1906–08, ALONG WITH THE THREE OTHER WORKS IN POWOLNY'S SERIES, CAN BE FOUND IN THE MID 20TH CENTURY PAINTINGS & DECORATIVE ARTS GALLERY ON LEVEL 2, NGV INTERNATIONAL.

Michael Powolny *Spring, from The four Seasons* 1906–08



A summer of curious creatures

Troy Emery: After the gold rush 9 November 2019–9 February 2020

Dark horse: Wild beasts and curious creatures 9 November 2019–9 February 2020

Geoff Bonney: Pangrams 30 November 2019–15 March 2020

Cake Industries: 08:26am 14 December 2019–22 March 2010

artgalleryofballarat.com.au

Milan Milojevic *Sea of monsters* 2019 (detail), woodblock & digital print. Purchased with funds from the Joe White Bequest, 2019. Collection of the Art Gallery of Ballarat. © the artist and Tacit Galleries

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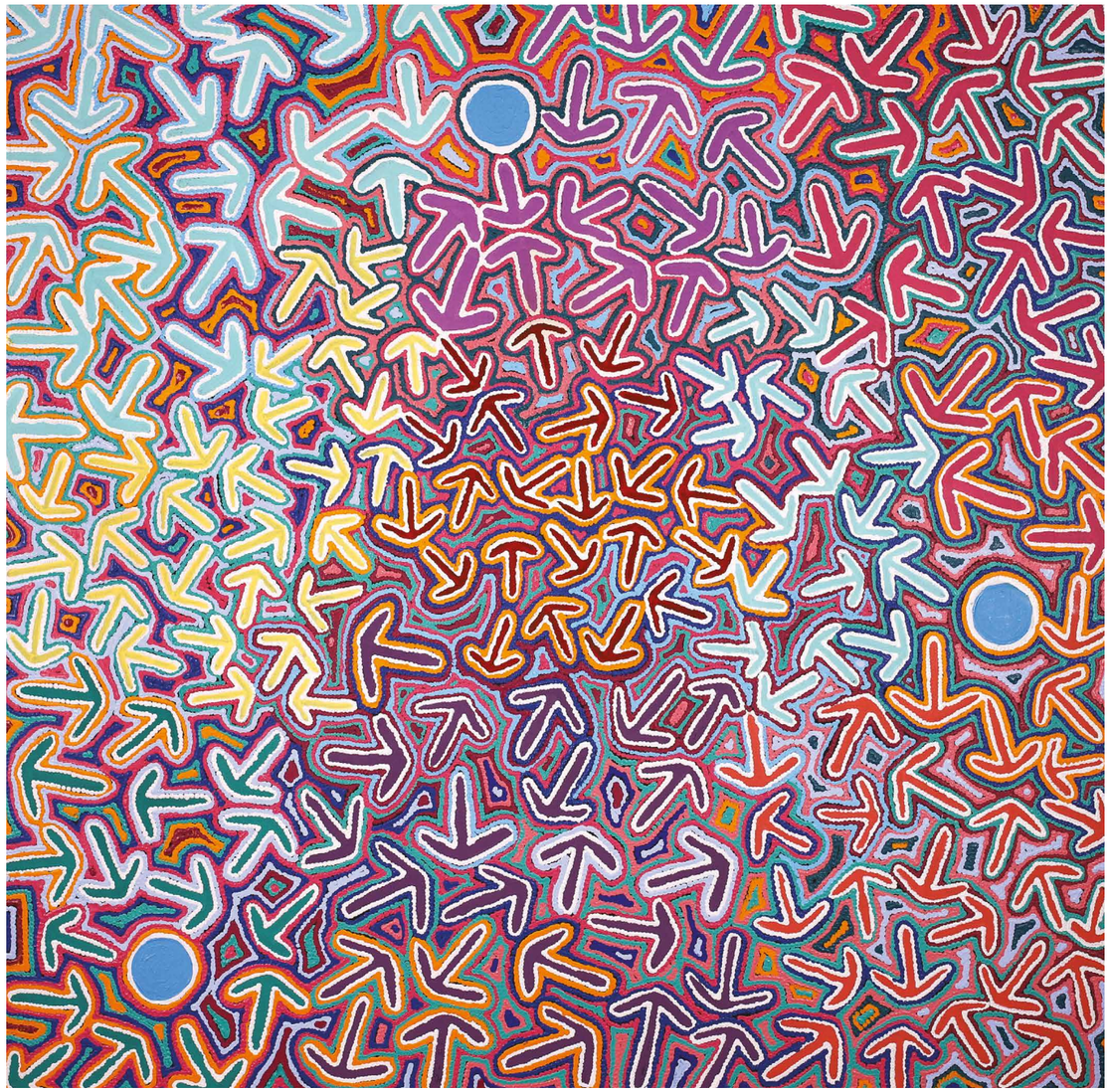
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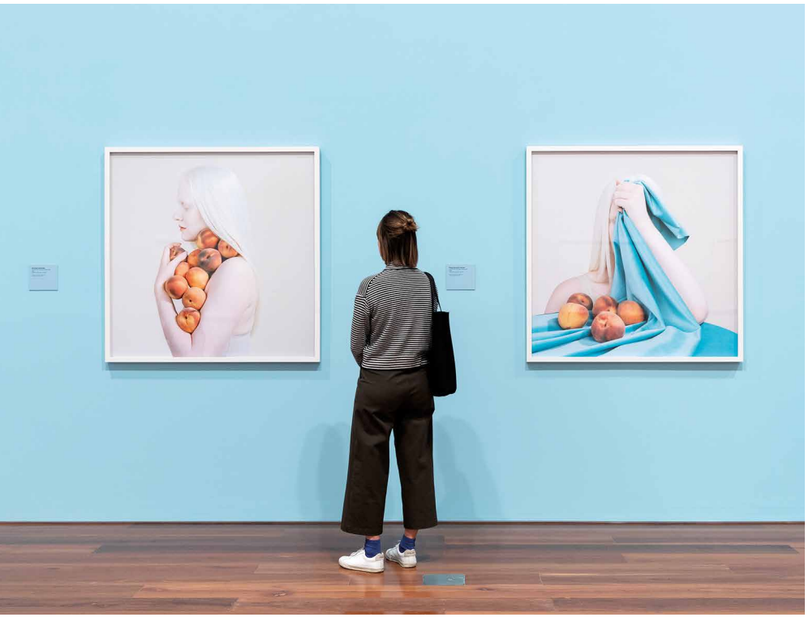
ONE SUGGESTIVE MOMENT

A new NGV exhibition, *Petrina Hicks: Bleached Gothic*, along with *Olympia: Photographs by Polixeni Papapetrou*, re-skins notions of intimacy, honesty and reality in art and photography, opening up an ambiguous grey zone of time, existence and ‘being-ness’.

BY DR ISOBEL CROMBIE



In late September 2019, the NGV opened an exhibition of Petrina Hicks's work. Hicks is an Australian photographer whose images gain their distinctive power from her ability to still her subject matter into one suggestive moment. Hicks creates seemingly perfect images that are unsettled by subtle hints of decay and wildness. Women, children and animals often interact in her photographs in ways that suggest the artist's deep knowledge of mythology and the history of women's depiction in art. Her sometimes hyper-feminine images reclaim female representation by both celebrating and destabilising an imaginary world of soft flesh, long hair and salmon-pink interiors. Hicks's photographs have a confidence that derives from a career spent refining and reworking images until such time as they are, to quote the artist, 'singular, reduced and maybe symbolic'.



Hicks's work reminds me what a curious medium photography can be. Photography is intimately connected to reality and yet stands apart from it in breathless immobility. Time is captured, and in that uncannily attenuated moment the photograph opens itself to insistent attention. In Hicks's photographs we are drawn to the tiniest gesture or detail amplified beyond mundane reality into a zone of the imaginary, and all calling our attention back to the hard-to-define quality that characterises her work – a quality perhaps best described as an animate sense of 'being-ness'.

This potential for 'being-ness' is one aspect of photography that has always appealed to me. For more than forty years, I have found myself attracted to the extraordinary capacity of the camera to capture singular moments that once existed in time, in a way that retains the energy and 'life' of those moments. The sense that what was once powerfully present can still speak to us is a hallmark, of course, of all great art, but the way that this is articulated in photography is unique.

When I started my career in 1979, at the then still-to-open National Gallery of Australia, I was set the task of cataloguing its rapidly growing collection of photography. I knew nothing of the medium (it was not mentioned in my fine arts degree at university), but as I carefully handled each image, I felt increasingly entranced. Here was a connection to history, to people, to events, to the imagination that had once been 'real life'. What I felt is not uncommon among those that love the medium, but my close access to the finest art photography was undoubtedly rare and privileged. I learnt my trade through looking and, many thousands of images later, I felt myself immersed in what was unique about this medium.

To me, the connection of photography to time is captivating. It reminds us of the dynamics of time – that strange, slippery and unstoppable force that surrounds us and yet is largely invisible. Time is only seen in relationship to objects and even then, its progress can feel different according to our age and experiences.

What I discovered, paradoxically, was that the earliest of photographs, from the 1840s, often offered me the most profound connection to 'time'. Was it the fragility of these scrappy slips of paper that created this feeling? The details of a scene or person that were only barely recorded? The palpable communication of wonder that must have accompanied the images' appearance, as if by magic? Or was it the strange impression that early photographs gave of a moment that was simultaneously both so present, and yet so obviously past?

Although working nearly two centuries later than those pioneering photographers, it is clear that Hicks is also engaged with the dynamics of time in her work. In contrast to those photographs where action is implicit – the 'decisive moment' caught from the flow of life – here it is slowness that is the main interest. Hicks's work often seems to slow down time into one compressed instant, seizing fragile moments of beauty and youth that are held in a manner that elongates the split second of the capturing of the image.

This slowing of time is apparent not only in her photographs but, in an even more curious way, in her videos. Seemingly frustrated with the two-dimensionality of the photograph, Hicks has chosen to bring it to (slow) life in video form. Placed together, as she has done on occasion, the photograph and video of the same subject appear remarkably similar.

The strangeness of her videos is due to their extreme slowness. As Hicks has said, 'Normal video is twenty-five frames per second, but these are shot at 1000 or 2000 frames per second. So, it's a stretched-out moment, or durational photography. That's why it feels so painful, because it's so slowed down'. Hicks's barely animated snippets of movement take on an unnerving intensity when attenuated in this way. In *The chrysalis*, 2011, for instance, the super slowed–down actions of a woman licking the wet petals of a flower with her tongue, her dripping saliva blending with the rain on the petals, is almost erotically described. The vision is at once appealing and repellent, as what innocuously and fleetingly transpired over a few seconds has here become almost 'sticky' and sluggish.



Hicks brings the sense of the poised moment to all her work, and it is one of the hallmarks of her practice that she has used one particular model over the past fifteen years – a singer and performer named Lauren, whose albinism seems purpose made for Hicks's aesthetic style. Lauren's flawless, ethereal appearance, combined with her ability to be profoundly still in front of the camera, makes her avatar-like. She is, as Hicks has said, 'the perfect muse'.

Hicks's first portraits of Lauren are her simplest. For her head and shoulder photographs of Lauren she placed the model directly in front of the camera and showed her with eyes open or closed. Lauren's face has a startling, almost preternatural perfection that seems almost more real than reality. In recent works, however, Hicks has been less concerned with Lauren's extraordinary features and more with her ability to accommodate precise instructions around moving in a calm and self-absorbed way. Hicks's newer images visually pivot on a small twist of Lauren's hand, or turn of her head with her face obscured. It is what is not shown, as much as what is, that makes these works compelling.

Hick's use of female models – both adult and children – often engage with art history and sometimes playfully explore female sexuality or fertility through references to mythology. These themes run like a cool, waxy thread through her work, most notably in the form of Venus, the goddess who traditionally represents love, beauty, desire, sex and fertility.

Although quite different in effect and intent, Hick's work often reminds me of the photography of Julia Margaret Cameron – that great woman artist of the nineteenth century who expressed her obsession with capturing the inner life of her female subjects by having them pose in the guise of mythological figures. As a pioneering photographer and, importantly, a woman photographer, Cameron laid a creative precedent for other women to follow. While it could be argued that it is still not easy for any photographer to make their way in the field, regardless of gender, practitioners like Cameron established that women could not only be photographers but could match their male counterparts in talent.

When I began my career I was fortunate to meet many of Australia's feminist photographers, among them Sue Ford, Micky Allan, Ruth Maddison and Ponch Hawkes. And when I took up the role of Senior Curator of Photography at the NGV in 1988, it was my pleasure to work with them on exhibitions. In the process, I learnt much about their tenacity and perseverance in a creative community where they were still the exception rather than the rule. I clearly remember Sue Ford's stories of her early days at RMIT in the late 1960s where she was one of the few women photographers, and how she struggled to find an economic foothold when employment in the field so frequently did not go to women.

There is much in life that speaks to strange circularities, and it is pleasing to reflect that my first essay as a young curator/researcher was on Australia's earliest extant woman photographer (Louisa Elizabeth How), and my last curatorial project is with Petrina Hicks. In between those two bookends I have seen a growing awareness of the importance of women in the arts; a profound change in the development of museum practice, which now connects with the public in a way unimaginable forty years ago; and remarkable changes to the medium of photography. What has not changed, however, is what attracted me to this field all those years ago: the ability of art to speak to us across time and to connect to the mind and the heart. In that process of communication, art reminds us that we all possess a profound creative capacity – an inner self that can be alive and vibrant no matter what, if only we take the time to recognise it.

DR ISOBEL CROMBIE WAS NGV ASSISTANT DIRECTOR, CURATORIAL AND COLLECTION MANAGEMENT FROM 2012–2019. *PETRINA HICKS: BLEACHED GOTHIC* IS ON DISPLAY UNTIL 29 MARCH 2020 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

(previous) **Petrina Hicks** *Ava and Zara* 2019 (detail)
(opposite) Installation view of *Petrina Hicks: Bleached Gothic* Photo: Selina Ou
(above) **Petrina Hicks** *Lauren* 2011

EXHIBITION

LIFE IS BUT A DREAM

Olympia: Photographs by Polixeni Papapetrou, on display at the Ian Potter Centre: NGV Australia, surveys twenty years of the late Australian photographer's work and includes photographs that feature her daughter, Olympia. Olympia writes about how the love of a treasured story, *Alice's Adventures in Wonderland*, and a collaboration involving an entire family, helped create Papapetrou's *Wonderland* series.

BY OLYMPIA NELSON

As a child, Mum would often read to us, and my favourite story was Lewis Carroll's *Alice's Adventures in Wonderland*. To me it was much more than just a bedtime story. I was intrigued by the imaginary sites that Alice would visit and by her unrelenting curiosity for these strange places and their even stranger inhabitants. The story of Alice soon became enhanced and more multifaceted by our eagerness to watch various film interpretations of the story. We discussed what we liked or didn't like about each one. Then, as a family, we decided to bring these worlds to life through art. We combined the media of painted backdrops with acting, culminating in the click of a button through photography, creating what would become a fresh perspective on the story.

My dad, Robert Nelson, painted all of the backdrops in the *Wonderland* series, drawing up larger-than-life figures who would become inhabitants in my world. My maternal grandmother, who came to Australia from Greece in the 1950s, was a dressmaker, and sewed the dress that I wore. The painted backdrops were my stage, and the camera, with Mum behind it, my audience.

In the studio, I became alive. I was more than just 'in character', pretending to be Alice: these worlds were my own and I ruled them. My weekdays were filled with school and music, but on certain Saturdays I would be transported into Wonderland. It was a dreamland, filled with riddles, fairy tales and games. I would have conversations with the characters in the backdrop that were nonsensical, conducted in a roundabout way. The language in *Alice's Adventures in Wonderland* lacks logic and is full of mind games. Sentences move back and forth, often spiralling in circles with no clear end or logical conclusion. For example, in the conversation Alice has with the Caterpillar in *Alice in Wonderland*, he repeatedly asks, 'Who are you?' and Alice replies, 'I– I hardly know, sir, just at present – at least I know who I was when I got up this morning, but I think I must have been changed several times since then'.

(opposite) **Polixeni Papapetrou**
Riddles that have no answers 2004
(below) **Polixeni Papapetrou**
Pepper Soup 2004





Alice also enters a nightmarish landscape full of dictatorship, bullying and mystification. She experiences a loss of identity, where she traverses dysmorphic periods: at times she feels too big, and at other times too small. She feels confused by nature, constantly questioning it, and is desperate to discover the true self, and to find her way home.

I would enter these worlds, which were always rife with symbolism: there was the drink me bottle (*Drink me*, 2004), the thimble (*Prize thimble*, 2004), the drums (*Beating drums*, 2004), all resonating with ritual. Taking photos on a Saturday became a tradition. We began in the morning after breakfast and finished in the early afternoon, then we would spend the rest of the day in Melbourne's central business district. We would always go to lunch in the Bourke Street Mall or Daimaru. *Wonderland* was the most transformative body of work from my childhood, and would become a metaphor in my own life for growth and the need for curiosity.

Lewis Carroll's famous refrain, 'life is but a dream' – the ancestry of which lies in baroque theatre, and Pedro Calderón de la Barca's 1635 play, *La vida es sueño* – came to life in the taking of these photos. Mum, herself, was dreaming of her youth and childhood, which was without books and stories. In depicting me as Alice, who negotiates Wonderland through her own dream, Mum could dream vicariously and depict the reverie that she didn't have as a child.

OLYMPIA NELSON WAS THE PRIMARY MODEL FOR HER MOTHER, POLIXENI PAPAPETROU (1960–2018). SHE IS COMPLETING A BACHELOR OF ARTS (HONOURS) IN MEDIEVAL AND RENAISSANCE ART FROM VENICE, AT THE UNIVERSITY OF MELBOURNE. *OLYMPIA: PHOTOGRAPHS BY POLIXENI PAPAPETROU* IS ON DISPLAY UNTIL 29 MARCH 2020 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.



Photographer Polixeni Papapetrou's daughter Olympia played a central role in her image-making, assuming the roles of model, collaborator and champion. Papapetrou's work explores the representation of children in contemporary and historical settings, children's role in society, the complex stereotypes surrounding childhood, and issues of identity and the individual. *Prize thimble*, 2004, a work from Papapetrou's *Wonderland* series, exemplifies Papapetrou's fascination with the writing and photography of Lewis Carroll, including his most famous and much-loved character, Alice.

BY SUSAN VAN WYK

Polixeni Papapetrou *Prize thimble* 2004



Alice

The character Alice was based on Alice Liddell, the second daughter of Henry George Liddell, Dean of Christ Church College, Oxford University. Charles Dodgson (better known by his pen-name Lewis Carroll), a mathematics lecturer at the university, first met Alice shortly after her family arrived in Oxford. Dodgson quickly became a close family friend and spent time with all the Liddell children. In 1862, he first told Alice and her sisters the story of a girl who fell down a rabbit hole and found herself in a confounding place called Wonderland. Three years later, in 1865, and using the name Lewis Carroll, he published the story as *Alice's Adventures in Wonderland*.

Wonderland

Papapetrou created two significant bodies of work based on the texts of Lewis Carroll. In her series *Wonderland*, Papapetrou re-created key scenes from the novel, including Alice's curious encounter with a dodo. This scene is from chapter three, 'A Caucus-race and a long tale', and it takes place after Alice and a party of animals, wet from swimming in a pool of tears, run a race in order to dry themselves. Upon declaring the race over and all the participants winners, the dodo insists that Alice present them all with prizes, which she does by distributing the items she is carrying in her pockets: confectionery and her thimble.

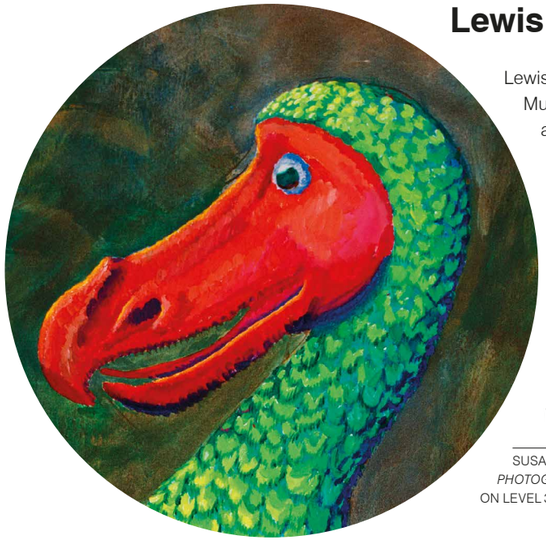


Polixeni Papapetrou *Prize thimble* 2004
(details)

Painted backdrops

The photographs in the *Wonderland* series all feature painted backdrops created by Robert Nelson, Polixeni Papapetrou's husband. Based on the illustrations by John Tenniel, from the original edition of *Alice's Adventures in Wonderland*, these intricately painted trompe l'oeil (a French phrase meaning 'deceives the eye', used to describe paintings that create the illusion of a real object or scene) set the stage for expansive imaginative play. Papapetrou identified the importance of the settings in this series when she wrote, 'The naïve painted illusion is activated in a magical way, brought into reality, given a new frisson of immanence, induced by the photographic presence of Olympia behaving in the scene as if it were real'. In this image you can see several of the animals that ran in the Caucus-race with Alice: an ape, a cockatiel, ducks, a goose, and a dodo: a well-known but tragically extinct bird.





Lewis Carroll and the Dodo

Lewis Carroll was known to have visited the Oxford University Museum of Natural History, and would have seen a vast array of exotic animal specimens collected during scientific expeditions around the globe. The prize of this collection is a dodo. Found only on the island of Mauritius, the dodo was last sighted in 1662, shortly after the 'Oxford Dodo' entered the university's collection. Also in the museum collection is a 1651 painting of a dodo by Dutch artist Jan Savery. This painting is believed to have been inspiration for John Tenniel's 1865 illustration of the dodo in *Alice's Adventures in Wonderland*, which in turn was the source for Robert Nelson's backdrops in Papapetrou's *Wonderland* photographs.

SUSAN VAN WYK IS NGV SENIOR CURATOR OF PHOTOGRAPHY. *OLYMPIA: PHOTOGRAPHS BY POLIXENI PAPAPETROU* IS ON DISPLAY UNTIL 29 MARCH 2020 ON LEVEL 3 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

MUSEUM SPOTLIGHT

FROM THE NGV TO THE TATE

The misunderstood William Blake

The collections of NGV and the Tate both hold a significant number of William Blake's works, including *The Divine Comedy* watercolours and the *Virgil* wood engravings. A research trip enabled through a Clemenger research grant and a new exhibition at the Tate Britain, offer new understandings of a once underrated artist.

BLAKE TO TATE

BY MARTIN MYRONE

The art and poetry of William Blake (1757–1827) has inspired generations of creative people, political radicals and all sorts of independently minded individuals. Blake was famously neglected during his lifetime: his art was too obscure in its symbolism and too idiosyncratic in its techniques to find much of an audience beyond a small circle of friends and followers. But each subsequent generation has rediscovered Blake in its own way – as an eccentric visionary, exemplary Romantic genius, mystic, dedicated artisan or radical hero.

Art exhibitions have played a major role in reflecting and contributing to these shifting perceptions. The first major Blake exhibition at the Tate was as early as 1913. In that year, too, the Tate was making enquiries about Blake's watercolours of Dante's *The Divine Comedy* with a descendent of the artist John Linnell (1792–1882), an English landscape and portrait painter and engraver who had commissioned Blake to make the series. The painter Samuel Palmer (1805–81) recalled seeing the older Blake at work 'lame in bed, of a scalded foot (or leg) … sat up like one of the antique patriarchs, or a dying Michelangelo' but labouring incessantly on these, 'the sublimest designs'.[1] With the National Art Collections Fund as banker, the series of 102 designs was, fortunately, acquired in 1918 and distributed around several galleries, the greatest share between the Tate and the National Gallery of Victoria.

The current exhibition in London concludes with the reunion of some of the very best of these designs. But even Blake's greatest watercolours have not received the same level of scrutiny and critical interest accorded to the 'prophetic books' that he produced in the 1790s. Those books, including the *Marriage of Heaven and Hell*, *Europe a Prophecy* and *Songs of Innocence and of Experience* are also in the show, together with more than 300 other works by Blake, making this a comprehensive survey of this artist. What is unique about this exhibition is that the works are shown as originally intended, as books, and put in the context of a much larger body of visual imagery, dominated by Blake's work as a painter and draughtsman. Blake was primarily a visual artist and we want to emphasise that. We also featured Blake's material circumstances, and the associations and friendships – not least with younger artists like Palmer and Linnell – that provided him with the moral and practical support to allow him to persevere with his little-understood art. At a time when so many people in the creative industries feel the pressures of short-term contracts and precarious working conditions, we hope that Blake's heroic struggle to fulfil his vision in the face of so much misunderstanding and neglect, will feel more relevant than ever.

MARTIN MYRONE IS TATE BRITAIN CURATOR, BRITISH ART TO 1800. *WILLIAM BLAKE* IS SHOWING UNTIL 2 FEBRUARY 2020 AT TATE BRITAIN, LONDON.



WILLIAM BLAKE'S VIRGIL WOOD ENGRAVINGS

BY LOUISE WILSON

In 1959, four decades after the Gallery's treasured William Blake watercolours from *The Divine Comedy* series of the 1820s entered the NGV Collection in 1918 through the Felton Bequest, fourteen Blake wood engravings designed for Robert Thornton's *The Pastorals of Virgil* were purchased in London for the NGV Collection.[1] Technical examination revealed they are printed on four different paper types, which seems perplexing until the complex history of these prints is understood.

Blake was sixty-two when his great friend and fellow artist John Linnell approached Thornton to suggest he commission Blake to produce wood engravings for his third edition of *The Pastorals of Virgil*, a schoolbook designed to teach Latin to young boys. This was the first major commission Linnell arranged for Blake, but it wasn't his last. Linnell was patently aware Blake and his wife Catherine were not financially secure and wanted to ensure they could afford simple comforts such as coal to keep them warm and materials for Blake to continue his work. Apart from that, their needs were humble, and as Linnell wrote after Blake's death, '...he feared nothing so much as being rich, lest he should lose his spiritual riches'.[2]

As an adolescent, Blake was an apprentice to the engraver James Basire, who fostered Blake's extensive skills in engraving on metal. By the time of Thornton's commission in 1819, Blake was a gifted and highly skilled printmaker, although this was to be his first foray into wood engraving. Having recently lived in the country village of Felpham, Blake must have relished the opportunity to illustrate Ambrose Philips's imitation of Virgil's first eclogue, which was about two shepherds in various rural settings: the old and wise Thenot and the young, brooding Colinet. He set to work in his South Molton Street studio, filling a pocket sketchbook with ink and wash preparatory drawings, several of which incorporated the Felpham cottage where he and Catherine had lived. He later copied the drawings onto pieces of boxwood in readiness for engraving. Blake printed proofs from the blocks in black ink on fine 'China' paper.[3] It is unknown how many proof sheets he produced, but he gave one to the young artist Samuel Palmer, who later sent it to a Mrs George of Redhill, writing, 'Will you accept these few drops from the fountain head? They are all that I have, or you should have a bucket-ful'.[4] After proofing, Blake handed over the blocks to the publisher who cut them down so titles could be placed under each at the time of printing. Blake's finished works are white line wood engravings, meaning he cut away the drawn lines so they would appear white, while the uncut areas printed black. The result is a series of pastoral scenes – several of which appear bathed in moonlight – that have a quiet, slightly eerie quality.

Shortly after Thornton's book was published in 1821, John Linnell purchased the woodblocks for his personal collection. These were to remain in the Linnell family for over a century before being purchased by the British Museum in 1938. The entrance of the woodblocks into the Linnell family was the beginning of a complicated printing history that is apparent in the NGV's *Virgil* wood engravings.

Several years after purchasing the blocks, John Linnell commissioned fellow artist Edward Calvert to print sets of the wood engravings. Calvert, along with Samuel Palmer, was a member of 'The Ancients', a circle of young artists who were great admirers and supporters of Blake. Of all the works in Blake's oeuvre, it was the *Virgil* wood engravings that made the greatest impression on them. Calvert is perhaps best known for his intricate wood engravings, which are heavily influenced by Blake's *Virgil* designs. He ceased producing his own meticulous prints around 1831 and Blake scholars speculate it is unlikely he was printing from the *Virgil* woodblocks after this date.

John Linnell is perhaps best known as a landscape painter, but he also produced prints. He had four sons – John, James, William and Thomas – all documented as artists in census records. With ready access to the woodblocks throughout the nineteenth century, the Linnell family is known to have embarked on numerous printing sessions; however, they are not thought to have produced entire sets.

Although it has been established the







works in the NGV Collection once belonged to John Linnell, this has not helped resolve who may have printed these impressions given the diversity of Linnell's Blake collection and the number of artists who had access to the blocks while they were in his possession. Linnell owned at least one Blake proof sheet (now in the British Museum) and he certainly possessed impressions printed by Calvert and his own family. He is also recorded as having several bound copies of Thornton's *Virgil*, so there are a number of potential printing sources for the group.

Research into the wood engravings stalled for several years, given there were no other nineteenth-century impressions of the *Virgil* wood engravings to study for comparison in Australia. The potential to resolve their printing history recently became possible when Peter and Joan Clemenger generously provided funding for me to travel to the United Kingdom to examine impressions of Blake's *Virgil* wood engravings and related material. This extraordinary opportunity enabled close examination of almost 200 works in various institutions including the British Museum; Victoria and Albert Museum; Tate; the Fitzwilliam Museum; and the National Gallery of Scotland. I examined a range of material including original proofs printed by Blake, Edward Calvert prints, bound copies of Thornton's *Pastorals of Virgil*, and impressions thought to have been printed by the Linnell family. In addition, the original woodblocks I was able to study at the British Museum and several of Blake's preparatory drawings at The Fitzwilliam Museum in Cambridge.

This intensive period of study ruled out several possible origins for the NGV wood engravings. It was found that none of the Gallery's prints have been cut from a copy of Thornton's book. Rather they have been individually printed by an artist or print-maker by hand. Extensive study of the Edward Calvert prints revealed a subtle printing defect relating to the way he dried his prints after printing. This defect was found in numerous *Virgil* wood engravings in collections I visited, indicating these examples were probably printed by Calvert. None of the NGV impressions exhibit this Calvert quirk, so there is no evidence to suggest he was responsible for printing any of these impressions.

Four of our prints are likely to be 'second pulls', meaning the printer did not re-ink the block prior to printing. One of these prints in the NGV Collection – *Unyoked heifers loitering homeward, low*, 1820–21 – is so extensively handpainted with bistre ink over a barely perceptible print that it appears to be a hybrid between one of Blake's preparatory drawings and an engraving. At first glance it seems possible this impression may have been printed and painted by Blake himself, but no material connection was found between Blake's proofs and preparatory drawings, and this work. Rather, evidence found during the study trip indicates it may be the work of Linnell's sons, either William or John Linnell Jr.

I also found striking similarities between nine of the NGV impressions printed on handmade China paper and the *Virgil* impressions at Tate and The Fitzwilliam Museum that had been donated by Linnell family members.[5] If most of the Gallery's prints are of the same origin as impressions in these collections, they are likely to have been printed by John Linnell or his sons.

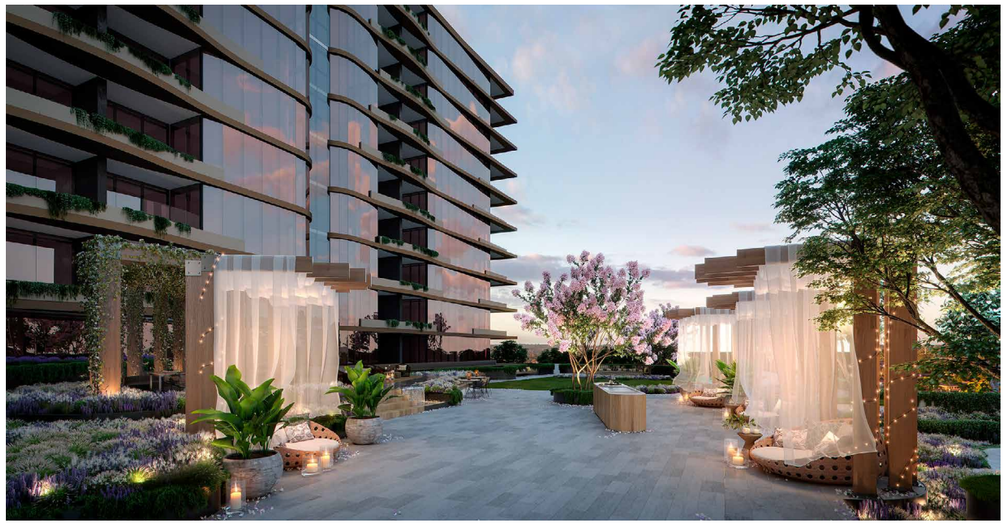
After this extraordinary study trip, work on the NGV collection of William Blake works continued. Preparations were made for seven of the NGV's watercolours from his *Divine Comedy* suite, two watercolours from Milton's *Paradise Lost*, and our fourteen relief etchings from the *Songs of Innocence* to travel to Tate for the *William Blake* exhibition. Lending the Gallery's works to Tate enables a broader audience to enjoy these treasured watercolours and for them to be reunited with other works that once formed part of the John Linnell collection.

LOUISE WILSON IS NGV CONSERVATOR OF PAPER.
WITH THANKS TO LONGSTANDING SUPPORTERS, EMERITUS TRUSTEE PETER CLEMENGER AO AND JOAN CLEMENGER AO.

Endnotes and image captions on pp. 110–11

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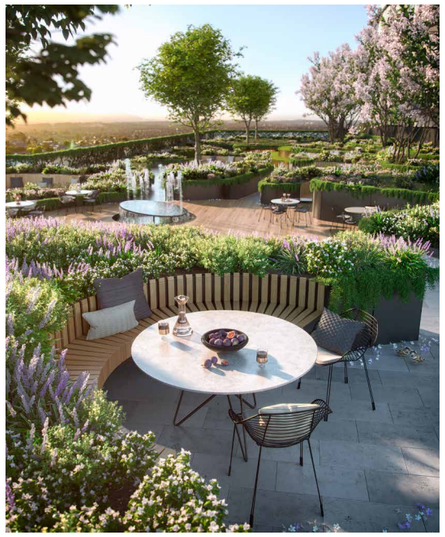
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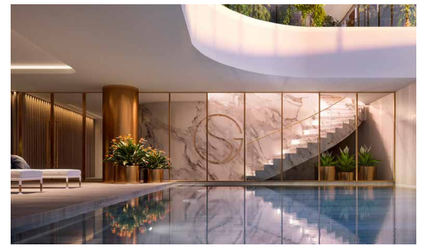
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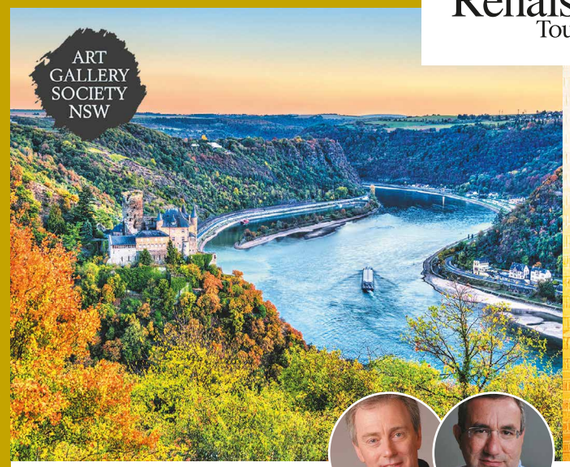
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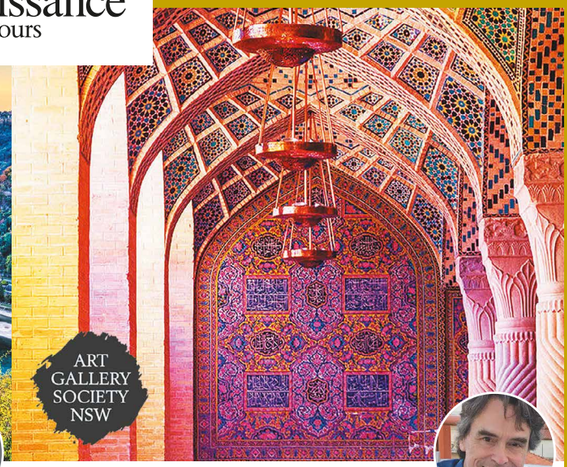
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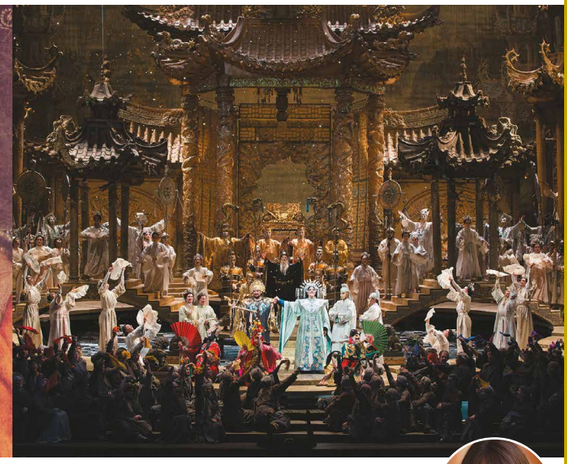
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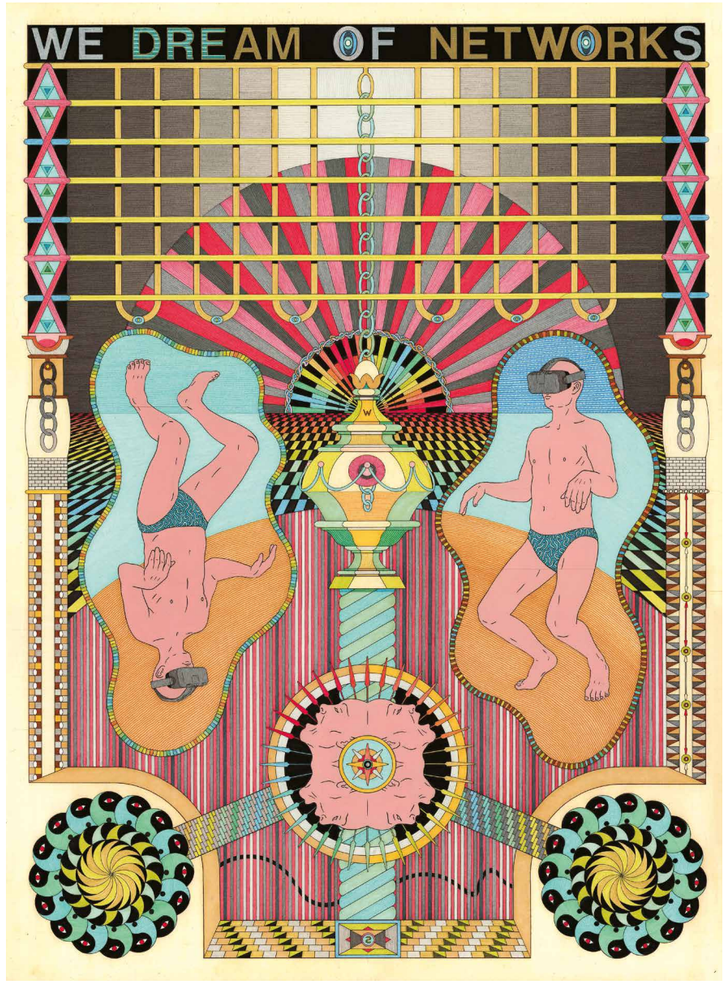
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DEEP READ

‘It is remarkable to me that two strangers looking at the same painting could meet in this way – as if for a moment they’d experienced the world through one and the same pair of eyes.’

ME AND MY MUSE

Collaboration, friendship, inspiration, loss, love and connection. These themes filter through many artworks on display at NGV over spring and summer, from the Petrina Hicks and Polixeni Papapetrou exhibitions at The Ian Potter Centre: NGV Australia, through to *KAWS: Companionship in the Age of Loneliness* at NGV International. In this *Deep Read*, we discover that, for some, a muse can come from unexpected places and consider the essential role of emotion, closeness and truth in the creative process.

BY KIM DEVEREUX

The first time I met Professor Adam Zeman was in his office at the University of Exeter, England. The small room was a cave of bookshelves and the table seemed to barely be holding up under foot-high stacks of papers. I was hoping to persuade him to become the supervisor for my creative writing PhD. His area of expertise was cognitive and behavioural neurology, but he also had a passion for the arts and was the author of *Consciousness: A User’s Guide*. I doubted I would succeed. After we sat down, he told me he had just received several thousand emails in response to a paper on Aphantasia, a mysterious disorder involving a complete loss of visual imagination. ‘My cup is full,’ he added.

After about twenty minutes of conversation I noticed a postcard pinned on the wall behind his desk. It depicted a painting by Rembrandt, *Portrait of Hendrickje Stoffels*, c. 1654–56. It is thought to depict the woman who entered his house as a servant and became his partner (they never married) and perhaps his muse. Hendrickje Stoffels was sitting in a chair looking back at me, as if I was no stranger to her. Adam also contemplated the card and remarked that it was one of his favourite paintings. It was as if, for a moment, in this triangle, no-one was a stranger. I asked Adam, ‘What does it make you feel?’

He looked at the painting and then at me, his face suddenly soft with being moved, and answered: ‘Her lips are slightly parted, as if about to speak. She’s so alive and yet she’s dead.’ His eyes were a little moist yet neither of us broke the eye contact, and while we continued to simply look, something seemed to be becoming clear, as if truth itself was now ‘feelable’.

After that, the conversation took on a different tone and depth, and our dialogue has continued ever since. It still seems remarkable to me that two strangers looking at the same painting could meet in this way – as if for a moment they’d experienced the world through one and the same pair of eyes.

My poem *Meeting* is from my current novel.

Meeting
Eyes find eyes,
Yours – a forest pool lit by evening sun.
Light filters through debris of leaves,
Suddenly the waters clear,
Light reaches further,
The pool’s deeper than I thought.

And I can see you there,
Searching for words,
As if you’re free-diving,
Stirring up silt, which hangs for moments
like silver curtains over your eyes.
I wait for you to come back.

At last your lips part,
You want to speak
But your eyes well up
Whatever you found down there,
Slips back in, making a little wave.

Your eyes bathe in feeling,
A tear pools in the bottom lid, stays there.
You don’t look away, not even for a moment,

Your eyes, faithful to what is moving,
And yet still holding mine, which are moist too,
As I see all the way to the bottomless.

This essay started out as an enquiry into the role my friends, or 'muses', in the writing of my current novel and my previous one, *Rembrandt's Mirror* (2015). Many great works of art are of course inspired by relationships, be they intellectual, romantic or friendly. The more I considered the question, the more I realised that I am inspired by conversations with a couple of friends and that those conversations have something in common: They are allowed to hop from topic to topic, they get deeply personal, and they are quite unpredictable. My process seems to be that afterwards, often the next morning, I write, while the experience still resonates in my body and psyche, folding it into my writing at the time, like seeds to be germinated by the reader's attention.

Let's look a little more closely at what is at work between me and my muse when we converse or gaze at each other in silence. The experience reminds me of German philosopher Martin Heidegger's (1889–1976) notion of 'presencing', or in German '*anwesen sein*', which means being fully present both mentally and physically. I will use 'presencing', to describe an experiential state of being that leads to insights. These 'insights', can involve noticing tiny details, such as the skin around the skin around the eye reddening a little and a loosening of facial muscles when we feel moved. To me these details are both reliably real and a kind of doorway to the bigger picture.

Heidegger used the concept of the hermeneutic circle to describe that the reality of the whole is situated in the detailed experience of the parts. In other words, another level of understanding can be accessed through external phenomena, appearances and everyday existence.

I believe that a close connection is a pre-requisite, for fleeting experiences to become a door to existential truths. I liken this to the way Monet's faithful recording of the appearance of a haystack at sunset in frosty weather reveals something about the world beyond that particular haystack in the winter of 1890.

This 'presencing' of truth which occurs in open-hearted dialogue or in nature is revived when we enter a conversation with the resulting work of art. It is the work that then takes on the role of an attuned dialogue partner.

I will now describe in a little more detail the two aspects that are key to my writing process: the loss of detachment and the need to access meaning as experience.

‘My aim is to show how ‘presencing’ of truth occurs in open-hearted dialogue and how this process is mirrored in the resulting work of art, which in turn acts as an attuned dialogue partner.’

——— KIM DEVEREUX

A loss of detachment.

In the autumn of 1885, Van Gogh visited the newly opened Rijksmuseum with his friend Anton Kerssemakers. Van Gogh told his friend to go ahead and visit the rest of the museum so he could remain with Rembrandt's *Portrait of a Couple as Isaac and Rebecca (formerly known as The Jewish Bride)*, c. 1665 – c. 1669. When Kerssemakers returned, Van Gogh told him, 'Would you believe it – and I honestly mean what I say – I should be happy to give 10 years of my life if I could go on sitting here in front of this picture for a fortnight, with only a crust of dry bread for food'.[1]

The anecdote illustrates the power of a completed work of art. But where and how does the process start? In Greek mythology muses are the gods and goddesses which provide inspiration to us mortals. They are considered the source of knowledge, embodied in literature, science and the arts.

According to the Oxford dictionary a muse is 'a person or personified force who is the source of inspiration for a creative artist'. I certainly draw on people. For example, the artwork and philosophy of one of the main protagonists in my current novel, *The Generosity of Darkness*, is inspired by conversations with the ceramic sculptor Tony Lattimer and the overall theme of my novel has emerged in my conversations with Adam Zeman. What is it then about these conversations that has proved inspiring? For one thing, emotion is not only welcome, we treat it as a homing beacon. If eyes glisten, the throat becomes a little choked or it gets harder to find words then we know we're getting close to something that matters and we move towards it. And this yields inspiring finds. Or in the words of the main character in Stephen King's 1982 novel *The Body*:

> The most important things are the hardest to say. ... The most important things lie too close to wherever your secret heart is buried, like landmarks to a treasure...

Experiencing the personal and the deeply private is a way to articulating a truth that the reader can relate to. So let me describe a particular occasion:

Adam and I were speaking about grief. I touched on a break-up I experienced decades ago. Soon it became difficult for me to find words let alone speak them. What was stopping me in my tracks was not the memory of breaking up but a recollection of my boyfriend's presence. So vivid I almost could have touched him.

I later wrote the poem *The heaviness of those who love completely*. Seeing that I was struggling to speak, Adam said, 'Sadness can slow you to a halt.' Then he added that a particular piece of music, one of the Rückert-Lieder by composer Gustav Mahler, always moved him to tears, especially the version recorded by Janet Baker in 1988. I suggested he play it. He hesitated for a moment, then googled it and pressed play. I watched him out of the corners of my eyes. He had sunk deeper into his chair as if his body had lost all aliveness. His gaze was empty as if all of him was engaged inwards. Janet Baker sang in German:

> I am dead to the world's tumult,
> And I rest in a quiet realm!
> I live alone in my heaven,
> In my love and in my song!

I realised that our griefs were not precisely the same but there was something they had in common. I could tell because the subject of our conversation – grief – acquired a presence in the room. It was like the difference between talking about apples and seeing a particular apple on the table in front of you.

Adam's body still looked as if his attention was elsewhere, trained on an unreachable infinity. When the music stopped and our eyes met, it seemed as if I could see that part of him that had reached the infinity, but my very human friend was also looking back at me, still with emotion in his eyes. It was as if we'd both tasted the same apple.

I realised in that moment, in another part of my brain, that I was experiencing the central theme of my novel: our inevitable mortality and separateness and yet the possibility of reunion with what is right here.

Adam wrote later, 'It is only through form (a sunset, a horizon, a loved one's gaze or body) that we glimpse the eternally beguiling but unattainable possibilities of formlessness – the silence and the ripeness beyond the tangible or visible...'

Instead of being detached observers, through a process of 'presencing', we came to know something from the heart of the experience. So what is the nature of this experiential truth and how can we touch it?

Presencing.

In 1885, Van Gogh, wrote in a letter to his brother Theo: 'Rembrandt goes so deep into the mysterious that he says things for which there are no words in any language. It is with justice that they call Rembrandt—[a] magician.'[2]

The things-for-which-there-are-no-words remain hidden when approached with conceptual thought. They need to be experienced to be known. The currency of this experience, as we have seen, is deeply personal, but in allowing it we can touch on truth, perhaps even *the* truth.

The conversation about grief I described suggests that in emotionally engaged dialogue some kind of dynamic is at play that allows us to feel more fully, more presently, than if we were contemplating grief in our own mind alone.

By definition, dialogue involves at least two partners, and it involves a 'showing up' – an awareness of how I am in that moment of dialogue. Sad, happy, grumpy, aloof, scattered or tired. It does not matter which. What matters is authenticity; allowing the heaviness of my eyelids or the tensing of my jaw to be there, welcoming reality as it is.

In open-hearted dialogue, I don't look at the content of my experience – for example sadness – the way I would look at a tree from across the road. Rather, I sit in the tree, hearing the leaves rustle, feeling the bark under my fingers and the slight swaying of the branch I'm sitting on.

The nature of this experience reminds me of Heidegger's fundamental point that being is always being *here* or being-in-the-world. I believe there is an aspect to our practice of dialogue that supports an awareness of experience in the body as opposed to resorting to concepts that bypass this felt experiencing. One contributing factor to being present in this way is active mirroring – through empathy but also through body language.

In fact, the two are connected. Neuroscientists have identified mirror neurons as being instrumental in not only reading the emotions and movements of others but allowing us to feel them as if they were our own. So, if you see someone hammering in a nail, some of the same neurons are discharged as if you are hammering in a nail yourself. The same is true for facial expressions and body language. Mirror neurons mean that we really do have a pretty accurate sense of how someone else is feeling and we can feel with them. This leads to both a loss of detachment – a virtue in my book – and deeper understanding.

This makes it possible for a shared sense of 'being here' to emerge. This is not a static state but a dynamic process where the dialogue partners are engaged in subtle feedback loops of reciprocal mirroring. I believe the looped and coupled nature of emotionally connected dialogue results in an ever-clearer sense of what is being explored. It is almost as if truth is being distilled between two people.[3]

There might be an explanation for this. Andy Clark, a philosopher and proponent of 'the extended mind' hypothesis, describes a process where an



agent (me, the writer) and an external structure (my notebook or my friend) become part of the same cognitive process. He describes a coupling between the two in such a manner that the external structure reflects back to the agent the results of her internal processes. He likens the process to a turbo-driven automobile engine:

> The turbocharger uses exhaust flow from the engine to spin a turbine that spins an air pump that compresses the air flowing into the engine. The compression squeezes more air into each cylinder; allowing more fuel to be combined, leading to more powerful explosions (that drive the engine that creates the exhaust flow that powers the turbo).

So, the emotionally engaged dialogue is enhancing the cognitive engine, thereby facilitating cognitive leaps and insights. The dialogue is not about the idea of sadness, or pre-existing knowledge of sadness, but our personal in-the-moment experience of it. The more specific, the more personal the experience, then the more it can reveal. It is that which I try to capture in my writing.

Communion with art. Can a work of art take on the role of dialogue partner?

Like Van Gogh, I too have wanted to spend a long time in front of Rembrandt's *Portrait of a Couple as Isaac and Rebecca*. Each time I've seen it, the woman has appeared to have a differed expression: sad, moved, inwards, contemplative, warm, joyful. How is this possible?

As we've seen, mirror neurons can help us get quite an accurate sense of how someone feels, but the face of the woman is painted in broad brushstrokes, which allow her expression to be interpreted in different ways.

Perception itself relies on the brain to fill in the blanks as it could never assemble the combined input from all the senses into a coherent reality in real-time. So, according to neuroscientific research, what we see of the world is the mind's best guess of reality. It seems that Rembrandt too was aware of how the mechanics of perception could be exploited. His pupil Samuel Van Hoogstraten wrote in 1678 in his book on painting:

> Do not to concern yourselves too much with small details of shadows. [...] In the same way that a man, catching sight of his friend from a distance or meeting him in twilight, straight away sees his appearance in his mind and recognizes him, so a rough sketch can often create such a great impression on beholders that they can see more in it than is actually there.[4]

In the twentieth century, art historian Ernst Gombrich coined the term 'the beholder's share' to describe what we contribute to the experience of a work of art. It is as if we and the work of art become partners in 'presencing'. A dynamic dialogue unfolds between what I see in the painting, for example the expression on the woman's face, and this in turn affects my emotions and where my eyes travel next, which affects what I see, and so on. It is similar to the reiterative mirroring in an intimate dialogue. The same process occurs when we read novels or watch a Shakespeare play. Especially with Shakespeare, a vast number of interpretations is not only possible but sustained over the duration of the play through the use of ambiguity, metaphor and imagery.

As in a human dialogue we might find something of ourselves mirrored, but what about the truth? The physicist Henri Bortoft, following in Goethe's footsteps, believed that imagination can become an organ of perception: 'I get the sense that when you do it you are moving in another space, an imaginal realm. It is a movement. And it seems more real than the outer world.'[5]

Bortoft believed that through very exact sensorial imagination, an underlying unity – reality beyond the distinction between subject and object – can be experienced.

Some things are hidden when regarded with detachment. Those things, in order to be revealed, require a loss of detachment, they can only be seen from within the experience.

The change in title for the work by Rembrandt, from The *Jewish Bride* to *Portrait of a Couple as Isaac and Rebecca*, is important because there is evidence that the painting is based on the real relationship of the two sitters. Rembrandt was rarely a detached observer, nor was he interested in how men or women should look. For example, he recorded faithfully the indentations on a woman's calves from wearing garters or, in this case, the love of this particular couple. There is no other painting like it. The portrayal of the man's hand on the woman's chest and the way her hand welcomes it, is bold and original. It is the pose, the expressions, the colours and so much more besides that reveals that-for-which-there-are-no-words to anyone willing to look at it, and wait, and feel.

KIM DEVEREUX IS AUTHOR OF *REMBRANDT'S MIRROR*, PUBLISHED BY ATLANTIC BOOKS. CONSIDER EMOTION AND EXPRESSION IN THE NGV'S COLLECTION OF PAINTINGS BY REMBRANDT, IN THE REMBRANDT CABINET, LEVEL 2, NGV INTERNATIONAL.

Portrait of Kim Devereux
Photo: Bid Jones

Endnotes on p. 111

The heaviness of those who love completely

The scent
of sun-cooked blackberries,
soaks everything,
This kind of joy
cannot be recollected by synapses,
But the forest remembers
the imprint of their bodies in the damp moss;
The air still carries eddies of their laughter
and the brook the fleeting form of feet.
Her hand reaches out to find
the line of his cheek again.



Pietà

As one word, *pietà* is Italian for pity, but as an ubiquitous symbol of a grieving mother cradling her fallen child, the pietà has come to stand for the very things that define the human experience – love, sorrow, grief, loyalty, conviction, devotion.



A *pietà* is a type of devotional image depicting the Virgin Mary mourning over the body of the dead Christ and was first developed in Germany at the beginning of the fourteenth century. It is an example of an *Andachtsbild* – an image used to form a highly focused and emotionally powerful vignette for prayer and contemplation. References to the *pietà* are seen throughout art history, including very recently, *GONE*, 2019, by KAWS. This evocative early sixteenth-century *pietà* (pictured) in the NGV Collection is carved in limewood with gilding and polychrome (multiple colours) on its surfaces. Originating from Germany, likely by an artist from southern Germany, a region known for this angular style of wood carving, this *pietà* was originally used for private devotional practices, with its back hollowed out to reduce shrinkage of the wood.

BY MARIKA STROHSCHNIEDER

This *pietà* is among my favourite artworks in the NGV Collection. Having studied in Germany and specialising in the conservation of polychrome wooden sculpture, it is a special treat to be able to work on something as old, beautiful and largely untouched as this, and then to see it on display for the enjoyment of all.

It is not unusual for a sculpture this old to have accumulated dust and suffered damage to its surface. In fact, the damage here could be considered minor, as most of the wood carving was intact except for the halo. It was clear to me this was a skilfully carved and once beautiful example of polychrome sculpture, and as a conservator I could see the potential, but years of accumulated and encrusted dust meant its exquisite visual qualities were obscured. My task was to carefully clean the generally well-preserved paint layer, to undertake remedial treatment to areas of loss, and to reveal the beauty of this hidden treasure.

The conservation was a process of observation and elimination to improve the appearance without taking it too far. The loss of a large part of the halo, for example, did not detract as much as the thick, dark layer of dust which made it hard to read the sculpture and made it look flat. This was especially apparent in Christ's face, where his facial features appeared blurred and undefined.

I carried out a gentle surface clean with moistened cotton swabs and demineralised water. Beginning with the areas that were most disfigured and balancing that against the overall surface of the sculpture, the cleaning produced an evenly aged appearance, uncovering beautiful detail in the painted surface.

Gradually the sculpture transformed and regained the original emotional quality which had been lost over several hundred years. The bluish grey appearance of Christ's flesh tones, a visible sign of his death, and the profound sadness evident in Mary's face from the tears running down her blushed cheeks, emphasises the suffering they experienced and humanise the sculpture.

Following the surface cleaning, particular areas I filled with a material mixture consisting of chalk, plaster and natural glue and in-painted with reversible watercolours. For this treatment we took a minimalist approach, starting with the very obvious distractions first and then deciding if additional steps were required to improve the overall appearance, while honouring the aged surface.

In some instances, it was necessary for me to colour-match largely abraded (worn away) paint sections to their surroundings. Where I desired greater definition between sections of the garment, such as between the collar and the dress, I used the *tratteggio* technique – an in-painting technique using fine successive paint strokes. This technique allows one to distinguish in-painting, where new colour or detail is added to reconstruct an original work, from the original painted surfaces.

MARIKA STROHSCHNIEDER IS NGV SENIOR CONSERVATOR. *PIETÀ* IS ON DISPLAY IN THE BRITAIN & EUROPE 13TH–16TH CENTURY GALLERY, LEVEL 1, NGV INTERNATIONAL. BEQUEST OF MRS ANITA ELIZABETH KUPPENHEIM, 1997.

Image captions on pp. 110–11

LifeWear



UNIQLO is proud to be the Major Partner of **KAWS: Companionship in the Age of Loneliness** exhibition, reinforcing our global commitment to making art accessible to all.

EXHIBITION

KAWS & ME

How an American artist with universal appeal came to collaborate with Japanese fashion giant UNIQLO. An interview with John C. Jay.



Tell us how you first met Brian Donnelly.
The first time I met Brian Donnelly (KAWS) was through encountering his art on the streets of New York. It wasn't until the late 1990s that we met in person in Japan, when he was already on his way to becoming a respected artist and had his own clothing brand and a significant following in Japan.

What made Brian seem like the right fit for collaborating with UNIQLO?
Brian's work has evolved since the first time we met, but he continues to consistently challenge conventional thinking in the art world, much like Andy Warhol did decades ago. KAWS touches you intellectually, artistically, emotionally – across all borders, across all ages, all genders, everything. That's what makes him such a genius. His exhibition at the National Gallery of Victoria, *KAWS: Companionship in the Age of Loneliness*, is on one hand highly conceptual, but on the other entirely accessible – a five-year-old child can look at the works, smile and want to embrace them. Brian is democratising art, something we at UNIQLO are proud to support.

How would you describe Brian and his work?
We are inspired by everyday people and everyday lives, everywhere. Brian's art speaks to this. He is a skilled artist, yet he is as humble as you can get. We're so proud to be a part of this and to help the work of KAWS to reach as many people as possible.

JOHN C. JAY IS UNIQLO PRESIDENT OF GLOBAL CREATIVE. *GONE* 2019 (PICTURED), COMMISSIONED BY THE NGV, IS THE CENTREPIECE OF *KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS*, ON DISPLAY AT NGV INTERNATIONAL UNTIL 1 MARCH 2020 AND PROUDLY SUPPORTED BY MAJOR PARTNER UNIQLO AUSTRALIA.

SECRET LIFE OF ART

The archer

A luminous watercolour and gouache painting by Mortimer Menpes, *The archer,* c.1897, was recently donated to the NGV by Trustee Krystyna Campbell-Pretty AM. Its Japanese motifs and European aesthetics are just the beginning of a story about an Australian artist whose enduring passion for Japan brought him international fame but cost him his friendship with fellow artist and mentor James McNeill Whistler.

BY PETRA KAYSER

Mortimer Menpes was born in Adelaide in 1855. He left Australia at the age of twenty to forge an artistic career in England, and on the ship he met Rosa Grosse, whom he married shortly after they arrived, in 1875. Her recently inherited wealth enabled the couple to live in comfort when they settled in London, and allowed Menpes to study at the National Art Training School in Kensington. Within a few years he was exhibiting and meeting artists such as James McNeill Whistler and Walter Sickert.

Whistler, in particular, became a close friend and important mentor to Menpes. Both artists were fascinated by Japan and adopted elements of Japanese aesthetics in their works. Curious to see Japan for himself, and study its artistic techniques, Menpes embarked on his first trip to Japan in 1887, visiting numerous cities over a nine-month period. He had been invited to meet the famous artist Kawanabe Kyōsai, and was particularly interested in his application of watercolour to capture the effects of light. After watching Kyōsai paint, Menpes described the experience as the finest lesson in watercolour painting he ever received. One of the techniques that Menpes learned from Kyōsai was to sketch rapidly on the spot, using quick descriptive marks.

When he returned to London, Menpes exhibited his Japanese works – 137 paintings in oil and watercolour, and forty prints – at Dowdeswell Galleries in 1888. All of the works sold, and the exhibition launched his career. Following this success, Menpes spent the next few years travelling extensively to paint in exotic locations including India, Burma, Morocco, Egypt and Mexico. Between 1891 and 1895, he held annual exhibitions of works inspired by his travels.

In 1896 he returned to Japan, this time with his wife and five children, staying for eight months and spending the majority of his time in Tokyo and Kyoto. During this visit, Menpes intended to record the culture and customs of Japan, and painted numerous portraits of children, geishas and archers in their ceremonial garments. The resulting 100 paintings and thirty works on paper were exhibited in Menpes's second Japan exhibition, held in 1897 at Dowdeswell Galleries, and *The archer* was almost certainly included here. The private viewing prior to the opening of the exhibition was attended by around 900 guests, including artists such as Sir Edward Burne-Jones and Sir Seymour Haden, as well as the actor Sir Henry Irving and members of the German nobility.

The archer is closely related to another watercolour by Menpes, *The archers*, 1896–97, which is reproduced in the book *Japan: A Record in Colour*, 1901. This was the first in a series of books in which Menpes published a selection of his paintings, accompanied by travel anecdotes and observations recorded by his daughter Dorothy Menpes. The figure on the left in this work is identical to the archer in the NGV Collection work. Menpes probably painted *The archers* first, and then developed the more densely worked watercolour and gouache of the single archer.

While *The archers* is painted in translucent watercolour, with some areas of wash bleeding into one another in the top right, the technique employed in the NGV Collection work is much more



painterly. Here, Menpes used an unusual method that he developed while in Japan: he soaked the paper, which he kept wet while applying gouache pigments and scrubbing them into the surface of the softened paper. This resulted in thick, rich strokes that blend at the edges and, when dry, form a smooth, unified surface. The figure, trees and grass were then painted over this layer of pigment.

When the NGV's paper conservators looked at the painting under a microscope, they confirmed that this was the process Menpes used to create the rich undertones in blue and yellow that give the picture its atmospheric glow. They took detailed photographs of the surface, and in the process found the artist's fingerprint in the top-right corner of the image.

In *The archer*, Menpes employed another technique he had learned in Japan. In the 'flying white' technique, a dry brush is used to apply traces of white gouache to the surface of a painting. This creates the appearance of reflected light on the archer's garment and the pale pink highlights between the trees in the background.

Menpes's attention to detail can be seen in all aspects of his work. Inspired by the aesthetic sensibilities of his friend James McNeill Whistler, his interest in aesthetics extended beyond the picture to the framing of the works, and the way in which they were displayed on gallery walls. Menpes hung his Japanese works in asymmetrical groups, and chose wall colours in light hues, which was in stark contrast to the sombre colours of Victorian-era interiors.

Reviews of Menpes's exhibitions in newspapers frequently commented on the display and framing of the works. From these sources we know that his second Japanese exhibition of 1897, in which *The archer* was very likely included, featured four types of frames made according to Menpes's specifications.[1] *The archer* is in its original fluted frame, with four abstract floral motifs in the corners, which the conservator and frame historian John Payne has described as 'a striking combination of Pre-Raphaelite and Japanese style'.[2]

Menpes's first trip to Japan in 1887 had significant consequences, not only for his work and career, but for his close relationship with Whistler. The two artists had diverging views on how the art and aesthetics of Japan should be studied, and Menpes's decision to spend most of that year in Japan, and the success of his subsequent exhibition, brought about the acrimonious end of the friendship.[3]



The writer Oscar Wilde was a friend of both Whistler and Menpes, and in his essay 'Intentions: The decay of lying', published in 1891, Wilde mocked Menpes's belief that he could understand Japanese culture by travelling there:

> One of our most charming painters went recently to the Land of the Chrysanthemum in the foolish hope of seeing the Japanese. All he saw, all he had the chance of painting, were a few lanterns and some fans. He was quite unable to discover the inhabitants, as his delightful exhibition at Messrs. Dowdeswell's Gallery showed only too well.[4]

Siding with Whistler in this argument, Wilde added, 'If you desire to see a Japanese effect, you will not behave like a tourist and go to Tokyo. On the contrary, you will stay at home, and steep yourself in the work of certain Japanese artists', and this will lead to the absorption of 'the spirit of their style' and 'their imaginative manner of vision'.[5]

In the eyes of the majority of art patrons, however, Menpes succeeded in introducing the national character of Japan to an English audience. And perhaps Wilde's criticism was directed as much at the readiness of Menpes's audience to believe that they were gaining insight into the 'real' Japan, as at Menpes himself.

In the 1890s Menpes built a house in Chelsea. Its interior design was inspired by his love for all things Japanese, and many of the furnishings and fittings were made by Japanese craftsmen commissioned by Menpes during his 1896 trip. Although he did not return to Japan again, he had recreated what he loved about the culture in his own home. Menpes welcomed numerous international visitors to his Chelsea house, including Australian composer Percy Grainger and Australia's first Prime Minister Sir Edmund Barton, and frequently wore a kimono when he was entertaining or working in his studio, where many distinguished sitters had their portraits painted.

PETRA KAYSER IS NGV CURATOR, PRINTS AND DRAWINGS. *THE ARCHER* IS IS ON DISPLAY ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

(previous) **Mortimer Menpes** *The archer* c. 1897
(above) **Mortimer Menpes** *The archers* 1896–97, watercolour, plate 35 in *Japan: A Record in Colour*, published by Adam and Charles Black, London, 1901.

Framing the archer

The archer also includes its original, finely crafted timber frame.

BY HOLLY McGOWAN-JACKSON



Mortimer Menpes's painting *The archer*, c. 1897, complete with its original frame, is a significant addition to the NGV Collection. The painting and frame are outstanding individually, but when together as conceived by the artist, they form a truly exceptional insight into the artist's ideas.

Menpes was part of a nineteenth-century trend in which some artists selected and designed specific frames for their works, intending them to be integral to the artwork. He regarded the framing and presentation of his works to be of great importance, and this is reflected in the large number of Menpes works that retain their original frames today.

Like the frames on many of Menpes' works, *The archer*'s is influenced by Japanese aesthetics as well as traditional European forms. The style is related to a *cassetta*, or entablature, frame, which originated in Renaissance Italy and saw a revival in the nineteenth century. Finely crafted in timber, it consists of a narrow, stepped outer section with mitre joints at the corners, strengthened with very fine wood fillets. This encloses a frieze decorated with narrow channels running at right angles to the slightly raised moulding at the inside edge of the frame. The inner moulding extends to form square reposes at each corner, decorated with a flower design incised into the wood. These floral designs are reminiscent of traditional Japanese heraldic emblems known as *mon*, particularly those representing chrysanthemum flowers. The frame retains its original gilded surface, which was produced using gold leaf applied with oil size to the timber. Menpes is known to have specified the shade of gold for his frames. In this case, a 'lemon gold' was used.

Its maker remains unknown, but it is possible the frame, or at least its components, were made in Japan. During Menpes's first visit to Japan in the 1880s he ordered 200 frames from Japanese craftsmen. It is likely these frames were supplied in raw timber and gilded in London. They consist of a narrow outer frame section enclosing panels of one of two types, including those decorated with evenly spaced narrow channels. Although the style and joint construction for these frames differs to that on *The archer*, the similarities in the refinement of the construction and the type of fluting suggests that the woodwork may have originated in Japan.

The condition of the frame, considering it has been protecting the painting for more than a century, is remarkable. Examination and minor treatment of this frame prior to display has both increased our understanding of this unique artefact and the original setting for *The archer*, as well as Menpes' presentation aesthetic more broadly.

HOLLY MCGOWAN-JACKSON IS NGV SENIOR CONSERVATOR OF FRAMES AND FURNITURE.

Mortimer Menpes *The archer* (detail) in its original frame

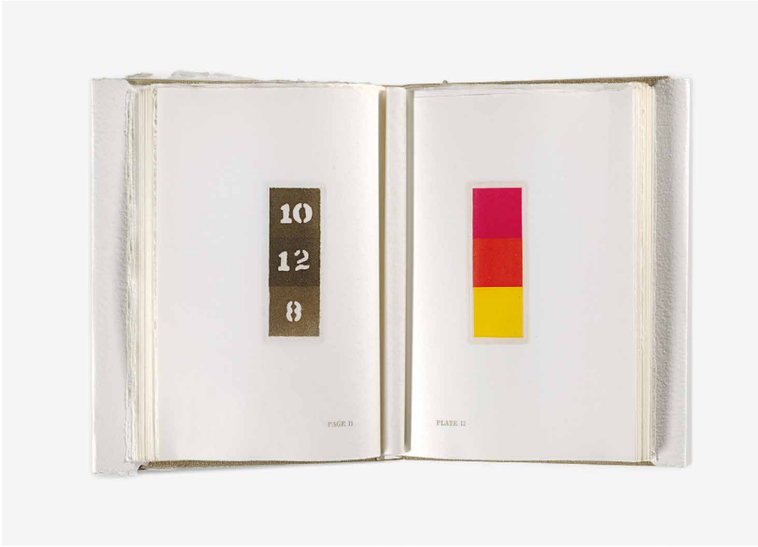
Endnotes on p. 111

WHAT IS THIS?

Artist's books

Australian artists such as Bea Maddock and Ruth Waller experimented with printing, binding and typography by creating artists's books. Tactile and accessible, these books enable the artist to communicate directly and deeply with audiences.

BY KARINA SORAYA AND JULIA RODWELL



The NGV Collection contains a number of artists's books produced during the 1970s by Australian artists. An artist's book is a work of art in the form of a publication that has been conceived, designed or produced by the artist. Through the medium of a book, artists are able to extend their practice by experimenting with printing techniques, typography and binding. Some artists have also created, sold or distributed multiple inexpensive artists's books as a way of reaching wider audiences. In contrast to some traditional mediums, such as painting or sculpture, which are typically intended to be viewed rather than touched, artists's books are mostly designed to be handled – the reader must turn the pages or unfold the booklet.

The concept of the artist's book took shape during the 1950s, with production of artists's books gaining momentum during the 1960s and 1970s. Many artists's books produced during this time reflect anti-establishment thinking through the artist's employing of experimental ideas and concepts. Of note in the NGV Collection is Ruth Waller's *"Whatever you are, be a man ..."*, 1977, and Bea Maddock's *Colour*, 1979. These two works demonstrate different approaches to creating artists's books. Comprising fifty-six spiral-bound pages containing black-and-white photographic reproductions and proverbs, Waller's publication was mass-produced inexpensively. Conversely, Maddock's work, an editioned book containing tricoloured etched plates, is handstitched, interleaved with recycled paper and features an embossed paper slip cover. Waller's artist's book has an ephemeral quality, whereas Maddock's was consciously produced with the assistance of a bookbinder and printing house.

Both books demonstrate the artists' interest in the relationship between text and image. Waller uses proverbs to ironically highlight women's domestic labour, while Maddock's letters and numbers serve as codes for corresponding colours. In Waller's book, the sequence of images and text facilitates the poetic delivery and reinforcement of her feminist message. In contrast, Maddock's book documents her experiments with media, ironically recorded *in* an experiment with media. Despite their differences, these two works of art display the communicative capabilities of artists's books.

KARINA SORAYA IS NGV GRAPHIC DESIGNER AND JULIA RODWELL IS NGV PUBLISHING COORDINATOR.

Bea Maddock *Colour* 1979

1.12.19–
13.4.20

NGV

Basquiat



Haring

Crossing Lines

ngv.melbourne

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JANE HAINS & STEPHEN HAINS

Jean-Michel Basquiat and Keith Haring at the opening reception for Julian Schnabel at the Whitney Museum of American Art, New York, 1987 (detail) Photo: © George Hirose



Freedom Oil on Fine Linen 425cm x 180cm
Photo Kirsten Bresciani
dibresciani.com

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Amy Muir, Architect and Mark Jacques, Landscape Architect, Openwork, inside *2018 NGV Architecture Commission: Doubleground* by MUIR + OPENWORK exhibition space.

© Photograph – Peter Bennetts
Amy Muir, Mark Jacques: RMIT alumni and staff

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LIFE & TIMES

The intricate designs of LISA WAUP

From intricately woven baskets and figures to her bold patterns and designs used to create wearable art in collaboration with fashion designer Ingrid Verner, each unique work shares a different story from a stage in Lisa Waup's life.

BY HANNAH PRESLEY

Lisa Waup is a thoughtful and spirited artist who creates elaborate and sophisticated work that eloquently illustrates her life's journey of discovery and connection. Her work highlights the importance of ancestral relationships, weaving stories of her past into contemporary sculptural forms.

I first met Waup in 2012. In my role at the time as curator at the Koorie Heritage Trust, we worked together to present her first major solo exhibition *Journey's Edge*. This was a significant exhibition in Lisa's career and marked the beginning of a nuanced and loving articulation of her diverse cultural and familial influences. *Journey's Edge* comprised a series of works on paper. Drawing on her background as a printmaker, each piece was tenderly adorned with handstitched details. Key works from the series incorporated documentation outlining her complex history of removal and her later adoption into her Calabrian family, as well as her maternal connections to the Gunditjmara people of south-west Victoria, and the Torres Strait Islands.

Soon after *Journey's Edge*, Waup began working with Baluk Arts, an Aboriginal arts centre based in Mornington, Victoria. Baluk supports artists to reconnect and express their cultural histories through strong artistic practice. Waup also turned her hands to weaving at this time. For many Aboriginal people, dispossession and loss are heavy burdens that echo throughout families, and creative practice continues to be one of the most important tools we have for



(opposite and following) Lisa Waup in her studio, Melbourne, 2019.
Photo: Selina Ou

‘Her love of jewellery is unmistakeable – all who know her are greeted by her warm smile and a spectacular necklace.’

HANNAH PRESLEY



reconnecting with our culture. For Waup, her involvement with Baluk Arts offered her a safe space to artistically explore and grow, and to connect with her Aboriginal culture, which continues to strengthen and inform her artistic practice.

Weaving quickly became an important part of Waup’s artistic repertoire. In 2013 she was invited to exhibit in *Melbourne Now* at the National Gallery of Victoria, an ambitious survey of contemporary art, architecture, design, performance and cultural practice. This led to the NGV’s first acquisition of Waup’s work, *Cultural nesting*, 2013, a group of five intricately woven baskets made primarily of emu feathers peppered with additional colourful feathers from parrots and other native birds. This marked the start of an ongoing affinity with weaving, which draws on both Indigenous and Papua New Guinean textile practices.

Waup’s work incorporates processes and aesthetics picked up from her time living and working in Port Moresby and Lae in Papua New Guinea, the homeland of her children’s father Naup Waup. She taught photography and printmaking at the University of Papua New Guinea and it is here that she started working with tapa cloth. Tapa is a soft bark cloth made in many communities across the Pacific by a process of soaking and beating bark from the paper mulberry tree. Tapa is of strong cultural importance and is used to make ceremonial objects and garments, and to document important designs. For the artist, tapa represents a connection between Waup and her children, and plays a key role in her woven work.

Feathers and found objects feature heavily in Waup’s weaving. Her studio space is filled with beads, seeds, paints, pens and an array of feathers that have recognisably been incorporated into her work. By incorporating found objects sourced from fortuitous discoveries and unfortunate roadkill, as well as kelp and shells collected from beaches, Waup breathes new life into these organic materials, guided by their unique shapes and textures as she makes her own work.

In 2016 Waup created her first woven figure, for the exhibition *Hero Worship*, co-curated by myself and Adelaide-based artist, curator and writer Debbie Pryor for Craft Victoria. *Chosen before birth*, 2016, was an emotionally rich piece that represented Waup’s biological and adopted mothers, seen in the form of two unique faces, both cradling her as a baby. Using a specialised weaving technique, she would build up the form with found materials, stitching in feathers and tapa. The work conveyed strength and protection and was a generous and beautiful depiction of her love and respect for both her mothers.

Waup has always been inspired by the concept of wearable art and, in 2013 her weaving practice swiftly moved into the realm of body adornment. Her love of jewellery is unmistakeable – all who know her are greeted by her warm smile and a spectacular necklace. She has been known to wear bilums – a strong bag made by hand in Papua New Guinea – and other string bags as necklaces, but her favourite piece to wear is a soft sculpture made by Yarrenyty Arltere artists from Alice Springs, who share her love of recycled and handmade materials.

It was a natural progression into fashion for Waup who, as a child, created the fashion label LSD (Lisa Scarcella Design). By using her maiden name, the fourteen-year-old played on the cheeky innuendo her initials denote. The pieces she created then were primarily for her own use. In 2017 she was introduced to Melbourne-based fashion designer Ingrid Verner as part of a program supported by Creative Victoria – initiated by Elizabeth Liddle, manager of the Victorian Aboriginal Business Strategy Implementation – to engage Aboriginal artists with local fashion designers. The project started off with the assistance of Sarah Weston from Craft Victoria, an early supporter and retailer of the Verner collaboration.

Upon meeting Verner, Waup shared a sketchbook she had been working on for many years. It was filled with intricate and bold designs that Waup refers to loosely as shield designs. Each page was covered in graphic line work representing protection: protection of family, history and culture. Together, Waup and Verner chose four main designs, titled *Homeward Boundaries*, *Land Mapping*, *Family Circles* and *Protection*, from which they created their first collaborative fashion line, Lisa Waup x Verner.

Their first collection was launched to glowing reviews at the 2017 Virgin Australia Melbourne Fashion Festival as part of the Global Indigenous Runway. Most recently Lisa Waup x Verner was showcased at the Hong Kong Business of Design Week, along with a selection of First Nations fashion from around the world. They also showed at Melbourne Fashion Week and at the Darwin Aboriginal Arts Fair as part of the *From Country to Couture* event this year.

Verner is well known for her ‘slow fashion’ approach and for creating special pieces that are ethically made with a focus on wearability. Working with Waup’s 2D designs, Verner was conscious of the need to respect the patterns in their translation to 3D, avoiding the need to splice or repeat the designs. Their ongoing collaboration has resulted in a stunning interpretation of Waup’s own work that honours and amplifies their meaning, creating powerful pieces that channel her original concepts of protection and strength.

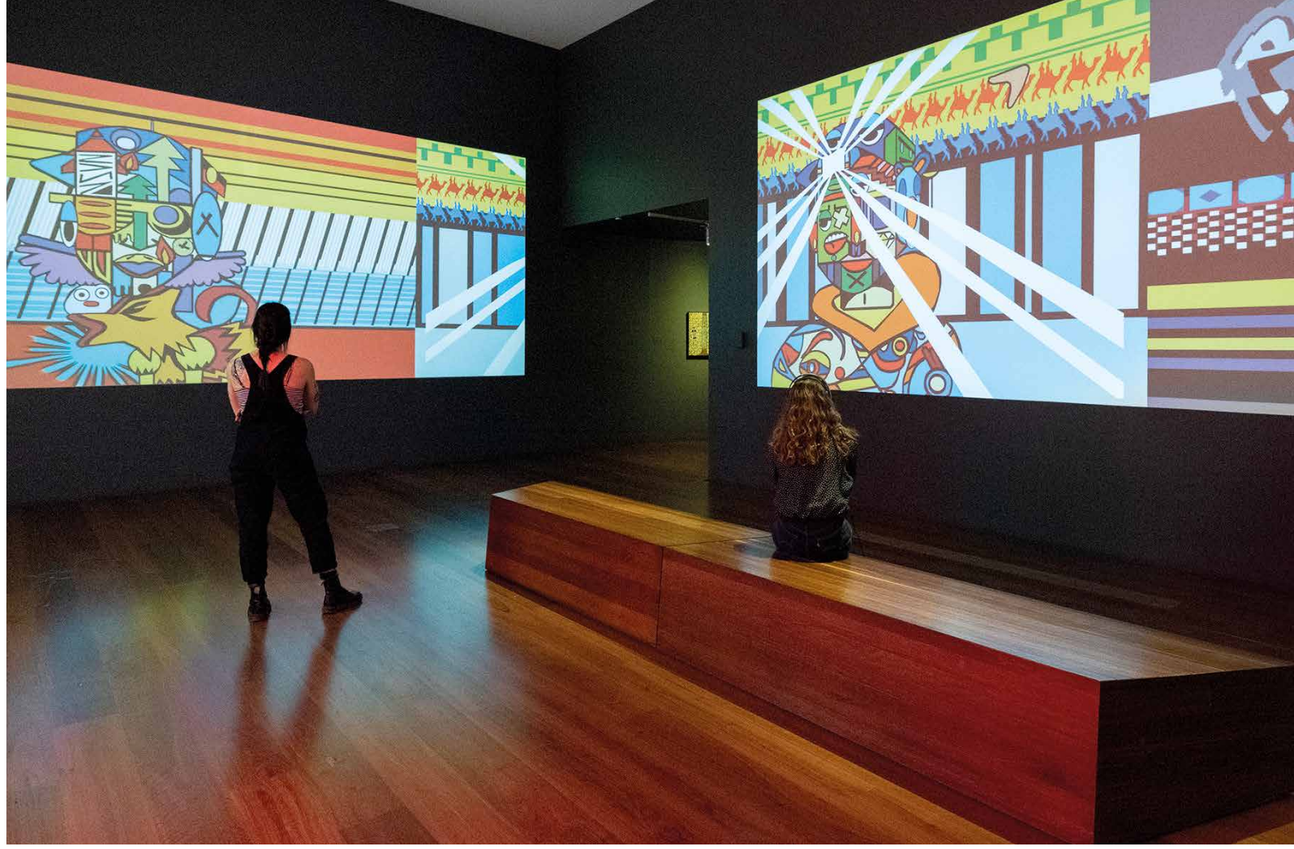
The Lisa Waup x Verner collaboration was hand screen-printed with Stewart Russell at Spacecraft in Melbourne. Each ensemble comes with its own range of handmade jewellery, which further unites her weaving practice with her fashion line and illustrates the significant role fashion has played in her artistic career, as well as the role the collaboration is playing in the wider Indigenous fashion scene.

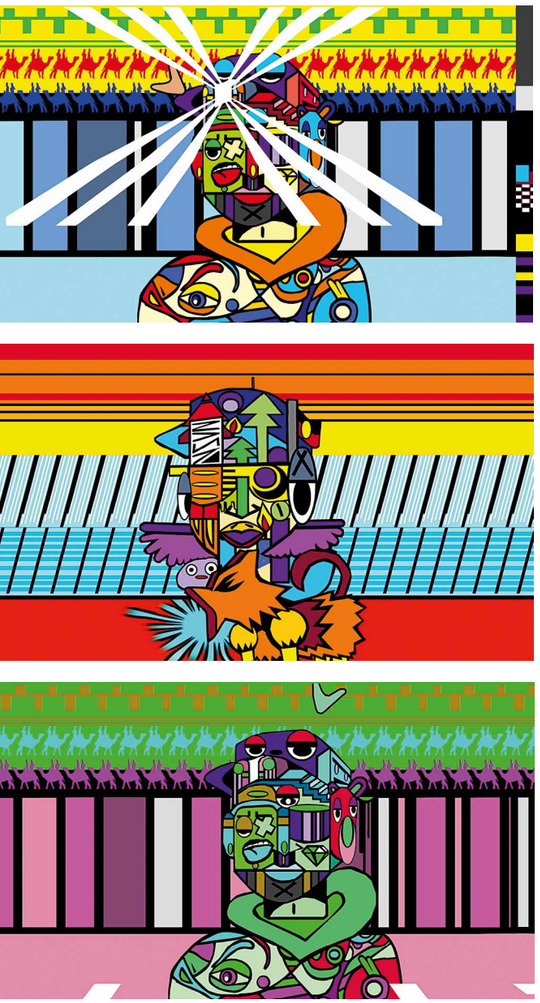
HANNAH PRESLEY IS NGV CURATOR, INDIGENOUS ART. LISA WAUP’S JEWELLERY IS AVAILABLE AT NGV DESIGN STORE.

EXHIBITION

‘This work is so full of life, full to the brim with Josh’s story.’

JOSH MUIR ANIMATED





Street art, video art, music and Astro Boy. Welcome to Ballarat artist Josh Muir’s kaleidoscopic world.

BY KAYLA CLINCH

I first became aware of Josh Muir while researching ‘Victorian Indigenous artists’ via the search engine Google. It spat out several names, such as Hayley Millar-Baker, Trevor Turbo Brown, Reko Rennie, Brook Andrew. I clicked through the images tab – what caught my eye in the sea of pictures was a photograph of a young fulla in baseball cap standing next to a densely populated and vibrantly coloured digital print. It was Josh Muir.

A Yorta Yorta and Gunditjmara artist, Josh grew up and still resides in Ballarat. He describes his upbringing as privileged: he had a supportive family and good opportunities. Regardless of positive experiences in his childhood, he still experienced difficulties that later influenced his practice as an artist. His struggle with addiction, and the resulting impact on his mental health made him passionate about using his art to spread messages of positivity, especially to Indigenous youth.

Muir began painting in 2009. At the time he was in a trainee-ship with the Department of Planning and Community Development at the City of Ballarat, but he wasn’t enjoying the work and felt it wasn’t the right fit for him. One day he walked into an art shop near his work and purchased a canvas and some paints. He painted a version of the animated character Astro Boy and then put the painting in his room, where it collected dust for two years, until he saw an advertisement for an art competition run as part of Mental Health Week 2011. Josh entered the Astro Boy work and won. He thought this would be the peak of his career as an artist.

Things progressed from there. He was approached to create a local themed work for the City of Ballarat offices, which he later dedicated to a friend who passed away in 2011. His reputation as an artist grew and he continued working, completing commissions from councils and mental health organisations, and entering the Victorian Indigenous Art Awards, where he met many like-minded Indigenous artists, including Liz Little, who would come to be a mentor for Josh. Eventually he began exhibiting at the likes of the Art Gallery of Ballarat, the National Gallery of Australia, the Koorie Heritage Trust and the National Gallery of Victoria.

Josh moved from painting on canvas to creating hard-edge digital prints on aluminium, a decision encouraged by Little. He was drawn to the vividness of the colours on metal. He also began experimenting with digital media such as animation and video, and during a recent chat with me, he expressed his desire to move into the realm of music production, citing popular music acts such as Flume and DJ Tiesto as inspirations.

Josh Muir animated, 2018, is a three-wall projection on display at The Ian Potter Centre: NGV Australia. It’s an example of the current trajectory of his work, combining the animation of his kaleidoscopic motifs with a dynamic soundscape created by Wotjobaluk man, DJ Sadge.

Your eye is initially drawn to one of the self-portraits gliding across the video, a clearly defined face with two eyes, one mouth, one nose and Josh’s signature snapback, a type of flat-brimmed cap made popular by 1990s hip-hop artists like Tupac, Ice Cube and Dr Dre. However, we are not looking at standard eyelashes, eyeballs and nostrils, but a jumble of symbols and icons relating to his life and identity both as an artist and as an Indigenous person.

Josh’s origins as a graffiti artist are evident in iconography such as five-sided diamonds embedded in the cheek of a figure in his animation, or sleepy characters that lazily blink at you as they make their way out of the frame. These are images any kid who grew up in graffiti-laden suburbs would recognise as commonly used motifs done in white-out and Sharpie on lockers and the backs of toilet stalls.

Josh references his Aboriginality across the work, including through the boomerang circling the screen, which settles in as the brim of his hat, and the Aboriginal flag nestled behind an ear, flapping energetically in an imaginary wind.

This work is so full of life – not so dense that it looks messy, but full to the brim with Josh’s story. I have not once sat down to watch it without finding something I’ve never noticed before. The combination of evolving, pulsating animation and electro music blasting through a headset transports you into your own exclusive dance party, where you can be carried across the walls and bop with Bunjil.

KAYLA CLINCH IS NGV CHILDREN’S PROGRAMS ADMINISTRATION ASSISTANT. *JOSH MUIR ANIMATED* IS ON DISPLAY AS PART OF *MARKING TIME: INDIGENOUS ART FROM THE NGV* UNTIL AUGUST 2020 ON LEVEL 3 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

(opposite) **Josh Muir** (artist) **Isobel Knowles** (animator) **DJ Sadge** (Dylan Clarke) (music) *Josh Muir animated* 2018 (stills)
(above) Installation view of *Josh Muir animated* 2018 Photo: Narelle Wilson

MARKING TIME: Indigenous Art from the NGV

Marking Time: Indigenous Art from the NGV, on display at The Ian Potter Centre: NGV Australia, looks at the 'enduring visual tradition' of icons, signs and text in the art of Indigenous Australians as a means of channelling identity and meaning across time.

BY JUDITH RYAN AM

> When Europeans arrived, the old ways of painting changed … We have changed the law, the old-fashioned way of painting has finished and we are new people doing new kinds of painting together for non-Aboriginal people as well.[1]

The impulse to draw and make images and symbols is deeply embedded in Indigenous cultures throughout the world and is fundamental to the human experience. Rock faces and shelters throughout Australia bear markings of painted figures, schematic signs and symbols, and are the earliest known figurative paintings.

Marking Time: Indigenous Art from the NGV commences with sculptured forms by Manila Karadada (c. 1920–1989), Jimmy Midjawmidjaw (1897–1985) and Crusoe Kuningbal (c. 1922–1984), which provide context to this enduring visual tradition. The display suggests that an unbroken visual repertory of images and designs, inherited by different Indigenous peoples, underpins diverse practices in the creation of social identity and meaning in modern urban and customary bush settings. From the Western Desert art movement that began in 1971 at the Papunya settlement when a group of senior Papunya Aboriginal men transferred designs from ceremonial, ground, body and object onto board, to the practices in Lajamanu, Northern Territory where women, who were actively involved in bilingual programs at Lajamanu Community School, painted works that were designed to teach the children their jukurrpa (Dreaming), modern forms of Indigenous art have developed into diverse practices. Today, the dynamic tradition of street art, as seen in the art of Josh Muir, Brook Andrew and Reko Rennie continue to negotiate and embody context, performance and history.

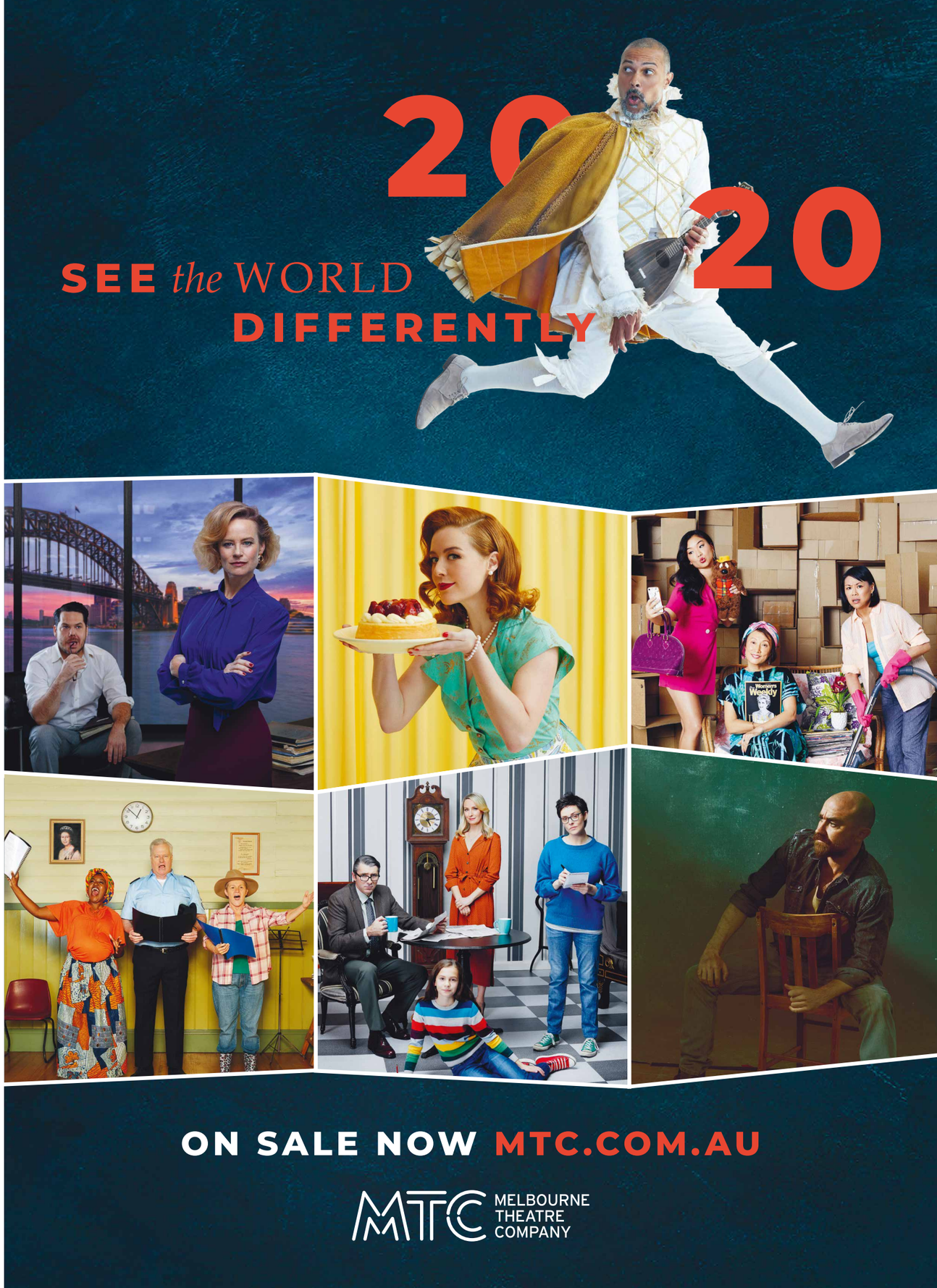
Marking Time reveals that through incising or painting surfaces, whether historic or contemporary, the relevance and immediacy of mark-making in Indigenous cultures endures through reinvented patterns of form and meaning. As we explore this trajectory we begin to understand that as well as communicating with others through visual narrative, symbolic languages or iconic marks, our quest is also to make sense of the world and ourselves.



Installation view of *Mimih spirits* on display in *Marking Time: Indigenous Art from the NGV*.

Endnotes on p. 111

JUDITH RYAN AM IS NGV SENIOR CURATOR, INDIGENOUS ART.



TRANSCRIPT

Themes of war and conflict permeate through the artworks of modernist artist Nora Heysen AM.

A curator, an academic and two contemporary artists explore Australia's official war artists then and now.

On Anzac Day this year, with Australia's first official female war artist Nora Heysen AM as inspiration, NGV curator Dr Angela Hesson led a conversation about the role of artists on war missions and their experiences in wartime. Hesson was joined by Dr Catherine Speck, a professor of art history at the University of Adelaide, and contemporary artists Dr Lyndell Brown and Professor Charles Green, who were Australia's official war artists deployed in Iraq and Afghanistan during 2007.

Endnotes and image captions on pp. 110–11 (following page) Charles Brown and Lyndell Brown with one of their works on display in *Civilization: The Way We Live Now* at NGV Australia.

Angela Hesson: Nora Heysen was the first official female Australian war artist, receiving her appointment in 1943. We are fortunate to have with us three speakers whose diverse experiences can contribute to our understanding of Nora's work, and of war art more broadly. Catherine Speck has written extensively on war artists, and is the editor of Nora and Hans Heysen's collected letters. Charles Green and Lyndell Brown, are the only artist duo assigned as Australian war artists.
Lyndell Brown: It is a rare and special honour to be appointed as a war artist. It's not something you apply for; you get a mysterious offer and you're not sure if this offer is something that you should really accept.

Charles Green: Going into an active war zone is a little bit like going to the moon, and there's an enormous amount of preparation that goes into it. The same was true, of course, for Nora Heysen, who was sent into New Guinea after the Japanese left in 1943.

LB: She had great trouble getting close to the action. Her instructions from the military headquarters in Melbourne were to get far forward – as far forward as possible. But she found that she was constantly blocked by the military authorities on the ground in New Guinea, as we sometimes were in our own travels. She didn't give up easily, and she did get herself to places such as Alexishafen which was in the early stages of setting up a Casualty Clearing Station. I understand Nora's frustration of not being able to determine her own movements. Being appointed official war artist is like having a travel agent from hell. They send you early, and you go to the flight line at 4 am, and then the plane won't leave until late the next day, and you wait and wait and wait.

I think about Nora's experience in comparison to ours. Because we're a couple we were entitled to share accommodation at times on certain bases. But at other times we were separated and I was placed in the women's accommodation, and Charles was in the men's accommodation. There were many women in Iraq and Afghanistan when I was there. They were extremely intelligent and highly trained women doing any number of amazing jobs, the same as men: women are pilots, armoured vehicle





drivers, intelligence analysts, psychologists, everything. It would have been very different in Nora's day.

Catherine Speck: Indeed, but she was bumping into people who were highly skilled. There's a painting from Nora's time in Cairns at the malaria research centre of Major Josephine Mackerras, a very early researcher into malaria. Nora kept bumping into people like that because she was working in Casualty Clearing Stations or dealing with people who were medically skilled. Her future husband Dr Robert Black, in fact, was an infectious diseases expert.

AH: What was Nora's brief as a war artist? What was she supposed to be painting?
CS: Nora's initial brief when Louis McCubbin recommended her to the War Artists' Advisory Committee was that she would be able to paint the portraits of the women. I think he envisaged that she may as well have stayed in Australia, and she did end up painting many portraits from Melbourne. But that changed when she was painting the portrait of Matron Annie Sage, the head of nursing in Australia and the Pacific. Annie Sage said, 'I want you in New Guinea as soon as possible to paint the work of the women'. However, [John] Treloar, the major in charge of all the war artists, said he wanted her to paint men and women. When she sent back her first lot of work he said, 'There are too many men and not enough women'. It was never a hundred percent clear what her role was.

AH: When she did get to New Guinea, Cathy, she was obviously working under very different circumstances to those she had been accustomed to in Australia. Not only the subjects that she was painting, but also the physical conditions and materials.
CS: Yes, Nora talks about how it rained all the time, and that the conditions were very difficult for a painter. She said in the wet it is actually much better to work on paper, drawing her subjects. Once again, when she sent back her first group of work, Major Treloar was very critical. He said, 'They're all drawings. Where are the paintings?' Nora was a tough cookie and she rebutted him point by point. Sometimes she would complete the paintings back in Melbourne from the drawings she had done either in New Guinea or in North Queensland.

AH: How does that relate to your practice, Charles and Lyndell?
LB: Our works are what you could call 'slow art'. They are often finely worked, detailed realist paintings, and they take us a long time to do in the studio. We weren't keen on the idea of working like that in difficult situations. We were in the desert conditions of Iraq and Afghanistan. We felt painting on the fly with a great amount of time pressure would not get us any results we wanted.

So, we chose to move fast and collect thousands and thousands of photographic images to work with back in the studio, and to gather key images with a high resolution that we could print very large (some of these are in the NGV Collection). In Nora Heysen's day, drawing and watercolours would often be the equivalent of a contemporary artist's photographic archive.

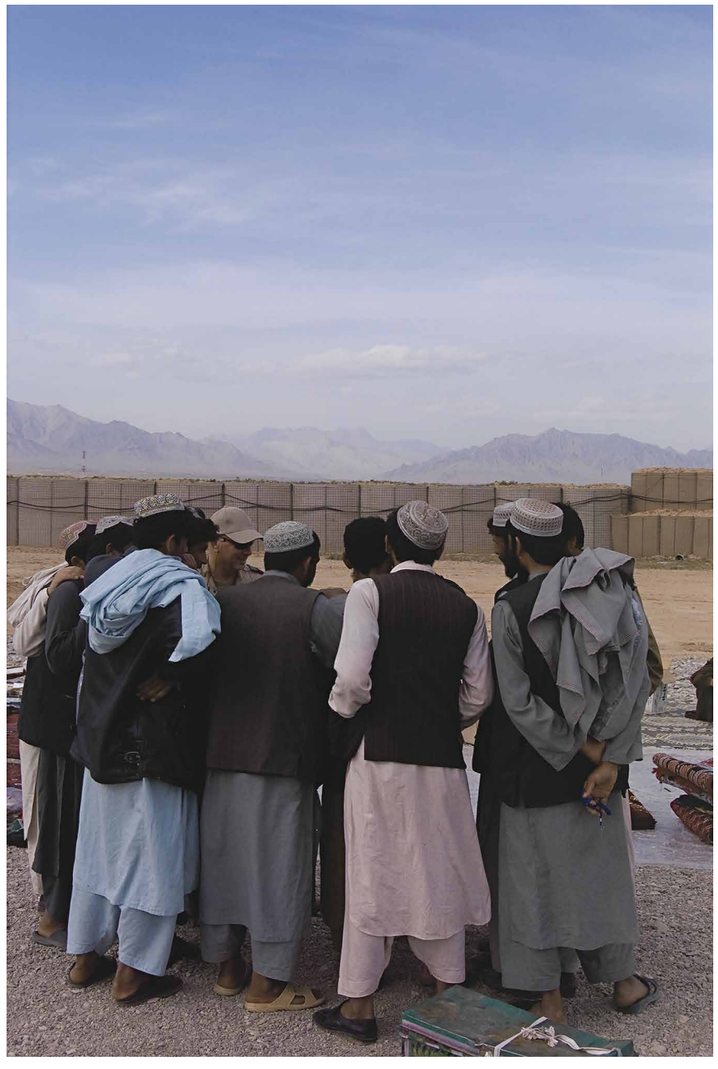
Our experience was also very similar in that Nora needed a studio to produce finely worked, detailed portraits, and onsite, in situ, she had to work much more quickly, and with the material constraints of humidity but the slow drying times of oil paint. We had a year after we got back from Iraq and Afghanistan to complete our commissioned works.

CG: We were possibly the first Australian official war artists to resist the idea of painting and drawing on the spot. It's an immensely complicated process to get artists into those zones and a place where they can work. The closest analogy for us is with journalists sent out to cover these wars, but they're never allowed access to the sort of places that the official war artists can go, if we are lucky.

We told them we would go in with cameras. We took four or five cameras, carting around all our gear wherever we went, plus 25 kilos of body armour! I often thought, 'Why am I doing this?' And, 'Where am I? God, do I want to be here? Yes, I do because this is history unfolding'. I'm sure Nora Heysen felt the same thing.

There's one painting that we're very proud of. It is of a market scene in the mountains of Afghanistan. When you look closely, you realise it is, in fact, a market scene, but it's a staged market scene. Once a week in Oruzgan, when the Australians were there in the vast Dutch and American base, a few carefully vetted Afghanis were invited in with handicrafts to sell war rugs and chess pieces. The market operated for two or three hours, and then they were escorted out. There was extraordinarily tight security even inside this outmost perimeter.

The subject ended up reminding us of Édouard Manet's *The execution of Emperor Maximilian*, 1868–69, Kunsthalle Mannheim, Germany, a famous painting of an execution scene, which produces the apparent sensation that you think you are looking at something simple, and then you realise that there are more and more and more layers of meaning. Painting is really perfect for this, enabling us to suggest the multiple meanings of an apparently simple subject.



CS: Before Nora Heysen was a war artist, she had spent time overseas, from 1934 to 1937, in London, and so had acquainted herself with tradition after tradition of painting. So she was aware, when she was coming to subjects, of the history. For example, for her painting of Matron Annie, she says in her letters:

> 'At the moment, I'm working on Matron Sage. I'm painting her in a white cap and red cape. She has a fine head and the whole thing is like a Flemish Old Master. Van Eyck would have loved her. The white head-dress is such a lovely setting for the face, and with the simple red cape it makes a good design.'[1]

AH: It's fascinating reading Nora's accounts of this period. There's a strong sense of personal evolution alongside that broader responsibility of recording something.
CS: Hans Heysen, Nora's father, replied in a letter that he would have welcomed the different situations that Nora was exposed to, but he added, 'I couldn't work under the conditions you're working in'.

AH: It's an incredible kind of strength that is required. The other thing that I was thinking about is the sense of transformation these experiences have on the artist. Charles and Lyndell, could you talk a little bit about that, perhaps about framing conflict?
CG: We didn't expect to be as profoundly moved and affected by the Iraq and Afghanistan commission as we were. We volunteered to be pushed into those zones for a longer period than other official war artists. The experience of history unfolding in such a, not simply gruesome, but absolutely remorseless way shocked us to our core.

AH: Cathy, Nora did go back to New Guinea after her posting. Could you talk about the effect that her work as a war artist had, and the afterlife of those influences?
CS: Nora was enormously taken by the Papuans, and post-war she had three more trips back to the Pacific and has produced a whole body of work, paintings and drawings. The drawings are beautiful. The paintings are amazing too.

Nora had time in New Guinea, the Trobriand Islands and the Solomon Islands; much of Polynesia and Melanesia. A number of modern artists in the late 40s and the 50s, like [William] Dobell, like Margaret Olley, were also turning to the Pacific, and Nora Heysen was doing that too.

THIS IS AN EDITED TRANSCRIPT OF A PROGRAM THAT TOOK PLACE AT THE NGV ON 25 APRIL 2019.
DR ANGELA HESSON IS NGV CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS.
DR LYNDELL BROWN IS AN ARTIST AND HONORARY RESEARCH FELLOW IN THE SCHOOL OF CULTURE AND COMMUNICATION AT THE UNIVERSITY OF MELBOURNE. PROFESSOR CHARLES GREEN IS AN ARTIST AND PROFESSOR OF CONTEMPORARY ART AT THE UNIVERSITY OF MELBOURNE. DR CATHERINE SPECK IS A PROFESSOR OF ART HISTORY AT THE UNIVERSITY OF ADELAIDE.



DAVID HOCKNEY PRINTS

National Gallery of Australia exhibition

5 OCT
–
1 DEC

On display at
Mornington Peninsula Regional Gallery

NGA National Gallery of Australia

Australian Government Visions of Australia

Australian Government National Collecting Institutions Touring & Outreach Program

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David Hockney, *Afternoon Swimming* 1980 (detail), lithograph, edition of 55, © David Hockney / Tyler Graphics Ltd., National Gallery of Australia, Canberra, Purchased 1980, Photo Credit: Richard Schmidt

WHERE **CREATIVITY MEETS**

GEELONG ARTS CENTRE'S REDEVELOPMENT OPENS LATER THIS YEAR



Geelong Arts Centre's Redevelopment will reinvigorate the cultural heart of Geelong and provide an impressive creative industries facility that offers new and vibrant experiences for residents, visitors and artists.

Made possible by generous funding from the Victoria Government and philanthropic support, the arts centre boasts a striking new entrance, four new rehearsal and dance studios, and a creative industries floor with co-working spaces and meeting rooms.

Painted Light, a bold, digital public art work by Australian artist Daniel von Sturmer, is currently being installed and will depict the dripping of paint down the redevelopment's eastern wall.

This summer is the perfect time to explore Geelong's cultural precinct and immerse yourself in the best arts experiences the region has to offer.

See more at **geelongartscentre.org.au**

geelong arts centre

VICTORIA State Government

Render of the new Ryrie Street entrance. Image courtesy of Hassell Studios.

WE THE MAKERS

DESIGN FESTIVAL

A **UNESCO City of Design** festival of makers, designers and artists redefining sustainable and ethical textiles and fashion

15 May – 4 October 2020

EXPRESSIONS OF INTEREST

The National Wool Museum is calling for fashion designers, makers and artists to participate in a new biennial **Design Festival in 2020**.

You are invited to submit complete 'looks' or make items of headwear, neckwear (including scarves), bodywear or footwear for the Festival – with major cash prizes and professional development – including **$10,000 Designer of the Year** and **$1000 Maker of the Year** – to be awarded.

DESIGNER SHOWCASE: KEY DATES

Entries open 25 November 2019

Entries close 2 March 2020

First round of judging of online entries 9 March 2020

Top 20 entrants notified 16 March 2020

MAKERS MARKETPLACE: KEY DATES

Entries open & accepted 1 February 2020

Entries close 1 April 2020

For more information and entry kit visit **www.nwm.vic.gov.au**

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Mario's Cultural Tour to Italy

Join Mario Del Grosso for an exclusive cultural immersion tour in Northern Italia.

Experienced international guide, Mario has designed this itinerary specifically using his personal contacts to enable a level of access that few other tour groups would enjoy.

May/June and September/October 2020 tours

14 days // Rivoli/Turin/Piedmont, Northern Italia

Price includes //

+ Return economy flights
+ Accommodation for the duration of the trip, breakfast included
+ Passes to museums including Castello di Rivoli, Museo Egizio and Sacra di San Michele
+ Art, architecture, museums, cooking class and wine tours
+ Taxes, insurance and private transfers

Further information //

email mario@mpdghairstudio.com.au
or call 0410 308 820 *for more information, the full itinerary or to book your place in the May/June 2020 or September/October 2020 trips!*

Places are limited as the group size will not exceed ten people.



IN HER WORDS

A NETS Touring Exhibition
curated by Olivia Poloni

Wangaratta Art Gallery

1 November -
15 December 2019
Gallery1

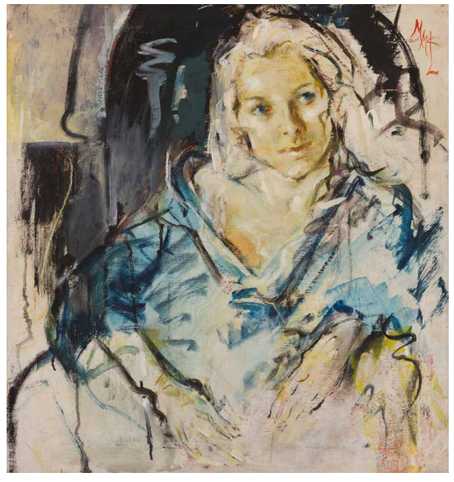
image: Kawita Vatanajyankur, *Shuttle 2018*, detail, HD video 3:27 min. Image courtesy of the artist, Nova Contemporary, Clear Gallery, Tokyo and Antidote Organisation. Commissioned by Dunedin Public Art Gallery. © the artist.

This project has been assisted by NETS Victoria's Exhibitions Development Fund, supported by the Victorian Government through Creative Victoria.

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wangarattaartgallery.com.au

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The Jack & Mary Courier Collection

A Selling Exhibition on behalf of the RANZCOG Women's Health Foundation

EXHIBITION | 12–20 DECEMBER 2019, 10AM–4PM
Gibson's Gallery | Level 1, 885-889 High Street, Armadale VIC 3143

Left: JOHN (JACK) COURIER (1915-2007)
Nocturne, lithograph, 51.5 x 35.5cm
Above: MARY (MCLEISH) COURIER (1911-1969)
Untitled (Portrait), oil on canvas, 66 x 61cm

GIBSON'S





Contemporising the Modern: Australian Modern and Contemporary Photography

26 October – 15 December

Showcasing photographic works that speak of 20th and 21st century Australia, this exhibition explores the development of Australian photography and its coming of age in a period when photographers were still pushing for their work to be accepted as a pure art form. Town Hall Gallery is thrilled to be hosting this touring exhibition.

Olive COTTON, (1911–2003), *Only to Taste the Warmth, the Light, the Wind* (c.1939), silver gelatin photograph, gift of the Russell Mills Foundation, 2015, MAMA Collection.

MAMA MURRAY ART MUSEUM ALBURY
The Russell Mills Foundation

BOROONDARA City of Harmony
The TOWN HALL GALLERY

Town Hall Gallery
Hawthorn Arts Centre
360 Burwood Road, Hawthorn VIC 3122
Ph: 03 9278 4770
www.boroondara.vic.gov.au/arts

Opening Hours:
Mon – Fri, 10am – 5pm;
Sat/Sun, 11am – 4pm;
Closed public holidays

collector/ collected.

Featuring the exhibition Studio Pottery from the John Nixon Collection alongside SAM Studio Pottery and four new collection responses by contemporary artists Tony Albert, Kate Daw, Geoff Newton and David Sequeira.

7 December 2019 to 1 March 2020

FREE ENTRY

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Shepparton Art Museum

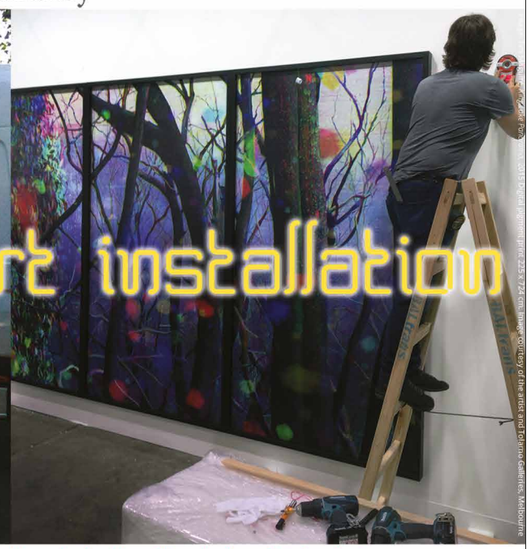


CREATIVE VICTORIA · GREATER SHEPPARTON · DEAKIN UNIVERSITY Art Gallery · DEAKIN UNIVERSITY

Images clockwise from top right: Isobel Art Pottery, *Green and brown coffee set*, c.1965, Shepparton Art Museum collection, gift of Mr Russell Zeeng and Ms. Sandra Christie, 1990 © Isobel Pottery and Vijoslav Illich, photo: Stephanie Bradford. Harold Hughan, *Untitled (candlestick holder)*, 1942, Shepparton Art Museum collection, donated by Robert Hughan, 2007 © the artist, photo: Stephanie Bradford. Phyl Dunn, *Sugar pot*, 1967, Shepparton Art Museum collection, gift of the Estate of Reg Preston and Phyl Dunn, 2002 © the artist's estate and Susie Cordia, photo: Stephanie Bradford. Phyl Dunn, *Cream and brown jug and cup set* © the artist's estate, photo by Simon Peter Fox. ELKE Australia - Karl and Ellen David, *Green plate with orange and white interior*, John Nixon Collection © the artists' estate, photo by Simon Peter Fox. LOWE Ceramics - Allan and Peg Lowe, *Olive green decanter with white lid and bamboo handle* © Marian Lowe, photo by Simon Peter Fox.

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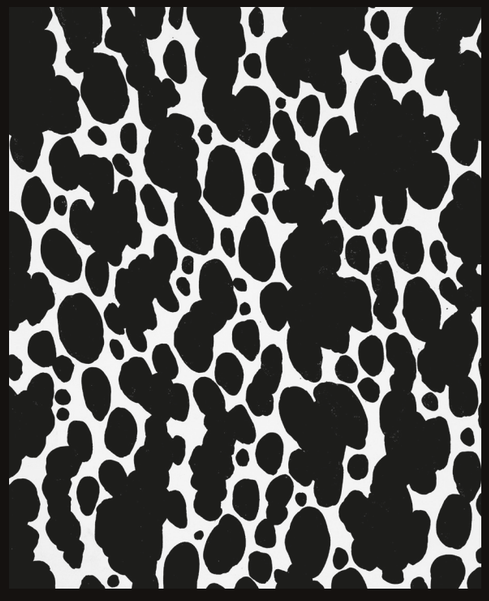
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A Geelong Gallery exhibition

23 Nov 2019 to 9 Feb 2020

Stephen Bram
Untitled 2014
synthetic polymer paint on canvas
Courtesy of the artist and Anna Schwartz Gallery



Stephen Bram— abstract painting

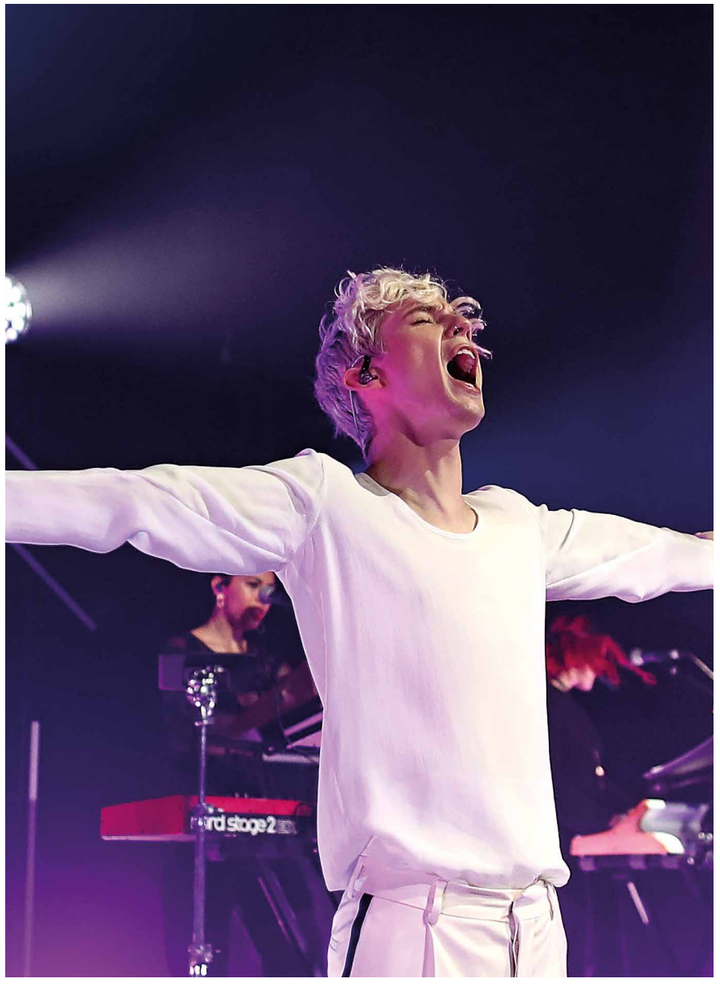
MAKING NEWS

NGV EVENTS

NGV GALA
Laura Jones

Area, the Mudd Club, Studio 54: all iconic nightclubs of the late 1970s and early 1980s, synonymous with glamour and hedonism. In celebration of the opening of *Keith Haring | Jean-Michel Basquiat: Crossing Lines,* New York City of the 1980s becomes the inspiration for the third annual NGV Gala on Saturday 30 November 2019 with music, DJs, performance, food and wine taking the centre stage, plus access to the world exclusive exhibition. The evening's menu is designed by Paul Carmichael, executive chef at Sydney's Momofuku Seiōbo and winner in the Chef of the Year category at the 2020 *Gourmet Traveller* Restaurant Awards. Originally from Barbados, Carmichael serves Caribbean-inspired dishes to guests until late in the night. Returning to the NGV Gala in 2019 is Bombay Sapphire, taking over NGV Garden Restaurant to create a late-night den of cocktails and performance, and serve classic gin and tonics, negronis and '80s-inspired cocktails from the shimmering outdoor bar.

NGV GALA IS HELD AT NGV INTERNATIONAL ON SATURDAY 30 NOVEMBER 2019. TICKETS ARE AVAILABLE AT NGV.MELBOURNE/NGV-GALA



Troye Sivan performs during the NGV Gala 2018. Photo: Ryan Pierse/Getty Images for NGV

NGV FRIDAY NIGHTS
Amy-Rose King

NGV Friday Nights returns this summer during *Keith Haring | Jean-Michel Basquiat: Crossing Lines* paying homage to the 1980s and downtown New York. Featuring local and New York DJs, each night highlights a music moment of the 80s, from disco and post-punk to hip-hop and new wave. Drop into the Disco Bar for the best of Melbourne drag and finish the night in the NGV garden dancing to your favourite 80s dancefloor anthems.

FOR INFORMATION AND UPCOMING FRIDAY NIGHTS EVENTS VISIT NGV.MELBOURNE/FRIDAY-NIGHTS

DECEMBER EVENT HIGHLIGHTS
Zoe Kirkby

Celebrating the opening of *Keith Haring | Jean-Michel Basquiat: Crossing Lines* on Sunday 1 December, guest curator Dr Dieter Buchhart presents a talk in the NGV's Great Hall on the short but profound careers of Haring and Basquiat, and their lasting impact on the art world. On World AIDS Day, a series of discussions will follow to consider the intersections between art and health, and the role art has played in HIV and AIDS education, awareness and commemoration.

Art critic Carlo McCormick and collector Larry Warsh, surrounded by the artworks of Haring and Basquait, also share stories about the community of creatives that formed close friendships in 1980s New York City and the influence this had on the work of both Haring and Basquiat.

SEE NGV.MELBOURNE FOR DETAILS ON ALL UPCOMING EVENTS



IN THE STUDIO
Misha Agzarian

The NGV Teens program is one of many ways the Gallery engages with a young audience, and its workshop-based program In the Studio provides transformative creative, learning and social experiences for teens. Over the past year the NGV presented four diverse In the Studio programs that attracted 135 young attendees. These included a workshop with contemporary artist Hayley Millar-Baker, who draws on her Gunditjmara heritage to create deeply personal photographic assemblages, and a textile workshop with artist Louise Meuwissen that explored the tensions between luxury, consumption, beauty and adornment.

We sincerely thank Beatrice Moignard for her enthusiastic and generous support of this significant initiative. Beatrice is an active and passionate donor and member, who is a huge champion and advocate for the NGV within the community.

TO FIND OUT MORE ABOUT IN THE STUDIO AND OTHER NGV TEENS EVENTS VISIT NGV.MELBOURNE/TEENS. NGV TEENS IS ALSO SUPPORTED BY THE TRUBY AND FLORENCE WILLIAMS CHARITABLE TRUST, MANAGED BY EQUITY TRUSTEES, THE ULLMER FAMILY FOUNDATION, AND OFFICIAL SUPPLIER, CANSON AUSTRALIA.

ART PARTY
Kayla Clinch

On the first night of the September school holidays, 1,000 teenagers descended on the NGV for a night of art, music and glitter. At the sold-out Art Party 2019, teens had exclusive after-hours access to NGV exhibitions *Terracotta Warriors & Cai Guo-Qiang* and *KAWS: Companionship in the Age of Loneliness*, enjoyed free popcorn and face glitter upon arrival, shopped at the NGV design store for KAWS merchandise, and experienced performances from teens from Mac.Robertson Girls' High School and Albert Park College. Last but not least was a show-stopping performance by the endlessly energetic electronic pop group Haiku Hands.

TEEN ART PARTY IS AN INITIATIVE OF THE NGV TO PROVIDE ART, DESIGN AND SOCIAL EXPERIENCES FOR TEENAGED VISITORS. FOR INFORMATION AND UPCOMING EVENTS VISIT NGV.MELBOURNE/TEENS. THE NGV KIDS AND TEENS PROGRAM IS SUPPORTED BY THE TRUBY AND FLORENCE WILLIAMS CHARITABLE TRUST, MANAGED BY EQUITY TRUSTEES. ART PARTY IS SUPPORTED BY THE ULLMER FAMILY FOUNDATION, THE BETSY AND OLLIE POLASEK ENDOWMENT AND OFFICIAL SUPPLIER, CANSON AUSTRALIA.

KIDS SUMMER FESTIVAL AND KIDS ON TOUR
Andrea Stahel

The NGV Kids Summer Festival, an annual favourite, returns this January with a full program of performances, installations and art-based activities. A free event, the NGV Kids Summer Festival program has something for the whole family. Coinciding with the Festival, NGV Kids on Tour is an initiative that offers children and families throughout regional and metropolitan Victoria the opportunity to engage with art and creativity through free hands-on activities and workshops.

NGV Kids is generously supported by The Truby and Florence Williams Charitable Trust managed by Equity Trustees, and Official Supplier, Canson Australia. The NGV Kids Summer Festival is supported by City of Melbourne.

SEE NGV.MELBOURNE/KIDS FOR MORE INFORMATION.

E-WASTE CHALLENGE 2020

As part of Melbourne Design Week 2020 next March at NGV International, the third annual Victorian Design Challenge tackles the world's fastest growing waste stream – electronic waste or e-waste. The two-stage competition invites Victorian primary and secondary school students and professional innovators from around Australia to apply design thinking and processes to target real-world problems. Competitors from the professional category compete for $20,000 and tailored support to prototype and further their idea. The winning designs are selected by an expert panel in front of a live audience as part of Melbourne Design Week 2020.

READ MORE ABOUT THE EVENTS DURING MELBOURNE DESIGN WEEK 2020 ON PP. 96–7.



(left) In the Studio with Halley Millar-Baker. (above) Guests enjoying the NGV Kids Summer Festival, 2018.



Sylvia Pankhurst (designer), **Toye & Co., London** (manufacturer) *Holloway brooch* designed 1909
(opposite above) **Louis Buvelot** *Mount Martha from Dromana's hill* 1877
(opposite below) **Mikala Dwyer** *I.O.U.* 1997–98

NEW ACQUISITION

SYLVIA PANKHURST'S HOLLOWAY BROOCH

Misha Agzarian

The acquisition of a rare brooch designed by English suffrage campaigner Sylvia Pankhurst is the first example of suffragette jewellery to enter the NGV Collection. The silver brooch is in the form of the portcullis that symbolises London's House of Commons, with two small chains hanging from the upper corners and an arrow in the centre. The arrow is in the three colours of the suffragette movement: green, white and purple.

The NGV thanks Krystyna Campbell-Pretty AM and family for their generous support of this important acquisition as well as other works currently on display in the *Krystyna Campbell-Pretty AM and Family Suffrage Research Collection.*

SEE SYLVIA PARKHURST'S *HOLLOWAY BROOCH* ON LEVEL 2 AT NGV INTERNATIONAL.



CONSERVATION NEWS

REFRAMING LOUIS BUVELOT'S MOUNT MARTHA FROM DROMANA'S HILL

Jason King

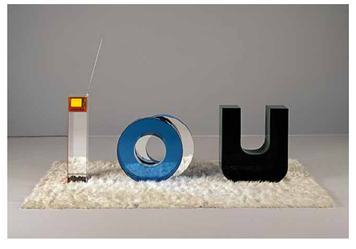
Louis Buvelot's *Mount Martha from Dromana's hill*, 1877, depicts a popular picnic spot on the Mornington Peninsula that was readily accessible via steamship for fashionable Melburnians in the late nineteenth century. The Dromana area was one of Buvelot's favoured sketching locations and is captured in this picturesque bush scene that extends over the white sands of Safety Beach towards Mount Martha.

When this painting was gifted to the NGV in 1964 it came rehoused in a dark, early twentieth-century frame. Consequently, the work has recently been the subject of an historically accurate reframing project by the NGV.

By the 1870's Buvelot had established a working relationship with W.R Stevens and Co, one of Melbourne's leading nineteenth-century frame makers. With this knowledge, the NGV conservation team began to establish the type of frame that originally surrounded such paintings. After sourcing moulds from another Stevens/Buvelot pairing in the NGV Collection, *Waterpool at Coleraine*, 1871, we commissioned a reproduction frame by an external maker, which we completed at the NGV. The Neoclassical frame is decorated with a Gothic Revival pattern on the inner scotia (a concave profile), bundled grape vine ornament running along the top edge, and is finished with scrolled-leaf and flower decorative corners. The 24-karat gold-leaf surface was carefully aged to match the historic 1877 paint layer.

The new frame allows more light and life into the painting, re-establishing Buvelot's delicate colour relationships in the coastal setting. You can almost smell the sea air and feel the warmth of the afternoon sun.

SEE LOUIS BUVELOT'S *MOUNT MARTHA FROM DROMANA'S HILL* ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.



CONTEMPORARY ART CONSERVATION RESEARCH

Jessica Lehmann

In October, Trude Ellingsen, NGV Objects Conservator, presented to the New Zealand Conservators of Cultural Materials National Conference about recent conservation work to Mikala Dwyer's 1997–98 installation, *I. O. U.*. The conference was themed, 'Modern and Contemporary Materials: Research, Treatment, and Practice' and was held at the Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand.

The paper covered some of the issues that arise in the conservation of contemporary art, particularly obsolescence of functional components. In such projects, communication with the artist is imperative to establish their artistic intent and inform treatment options. In Dwyer's case, a functioning TV was an essential part of the artwork and should, according to the artist, always be included in the display. However, as the 4.5-inch, mini cathode-ray-tube TV from the original work had malfunctioned and was no longer in production, so we had to find another solution.

Ellingsen's paper described how the original TV was modified to show content on a digital screen run by a single-board computer (Raspberry Pi), placed inside the existing TV casing. This allowed Dwyer's work to be displayed with a functioning TV according to the artist's wishes, but with hardware that can be replaced or repaired if it fails.

UPCOMING TOURS

COLLECTING COMME

On Saturday 7 December enjoy a guided tour of *Collecting Comme*, a collection of more than fifty examples drawn from the NGV's Comme des Garçons collection, generously gifted by Takamasa Takahashi, and supported by additional loans from his archive. Season after season, designer Rei Kawakubo of Comme des Garçon has 'deconstructed' garment shape and function, reframed ideas of beauty, and proposed a new relationship between body and dress. *Collecting Comme* highlights key collections and recurrent themes in Kawakubo's work. The designs of two of her protégés, Junya Watanabe and Tao Kurihara also feature.

FOR UPCOMING TOURS VISIT NGV.MELBOURNE/TOURS. *COLLECTING COMME* IS ON DISPLAY UNTIL 26 JULY 2020 AT NGV INTERNATIONAL.

ANNOUNCEMENT

Autumn Winter Season 2020

We are delighted to present a selection of exhibitions announced for the NGV autumn winter season 2020.

5 JUNE 2020 – 4 OCTOBER 2020
NGV INTERNATIONAL

PIERRE BONNARD

Pierre Bonnard is one of the most beloved painters of the twentieth century, celebrated for his use of colour to convey an exquisite sense of emotion. In 2020, the most comprehensive exhibition of Pierre Bonnard yet presented in this country features approximately 150 works. Developed in partnership with Musée d'Orsay, Paris, the exhibition is largely drawn from the museum's impressive holdings of works by Bonnard alongside significant loans from other collections in France and beyond.



27 MARCH 2020 – 9 AUGUST 2020
THE IAN POTTER CENTRE: NGV AUSTRALIA

DESTINY

Destiny Deacon is one of Australia's boldest contemporary artists. In the largest retrospective of her work to date, *Destiny* marks the artist's first solo show in over 15 years. A descendant of the K'ua K'ua and Erub/Mer people from Far North Queensland and Torres Strait, Deacon is internationally known for her darkly comic, idiosyncratic worldview. Featuring more than 100 multidisciplinary works made over a 30-year period, the exhibition also includes the premiere of newly commissioned works.

(opposite) **Pierre Bonnard** *Dining room overlooking the garden (The breakfast room)* 1930–31
(above) **Destiny Deacon** *Smile* 2017
(right) **Ivan Durrant** *Jockey's room* 1975



1 MAY 2020 – 25 OCTOBER 2020
THE IAN POTTER CENTRE: NGV AUSTRALIA

IVAN DURRANT: BOUNDARY RIDER

Ivan Durrant is a leading exponent of photorealist painting as well as a sculptor, filmmaker, performance artist and writer. *Ivan Durrant: Boundary Rider* traces the evolution of the artist's extraordinarily diverse artistic career, from his earliest folk paintings, realist paintings, short films and sculptures through to his performance works and evocative racing paintings. In addition to existing works, Durrant has produced a new larger-than-life sculpture for the exhibition.

13 MARCH 2020 – 12 JULY 2020
THE IAN POTTER CENTRE: NGV AUSTRALIA

TOP ARTS 2020

Top Arts 2020 celebrates the exceptional and thought-provoking work of VCE Art and VCE Studio Arts students. Drawn from a range of media, topics, schools and students, *Top Arts 2020* is part of the Victorian and Curriculum Authority's annual showcasing of excellence. Students communicate their passion and dedication as they capture the contemporary local and global issues.

22 MAY 2020 – OCTOBER 2020
NGV INTERNATIONAL

OLAF BREUNING FOR KIDS

Contemporary artist Olaf Breuning presents a large-scale participatory exhibition for children that plays to young people's universal love of adventure and theme parks while being referencing Breuning's thoughts about life. Drawing from popular culture and inspired by the artist's love of video games and movies from his youth such as *Jurassic Park*, the exhibition is an adventure of self-discovery.

12 MARCH 2020 – 22 MARCH 2020
VARIOUS LOCATIONS

MELBOURNE DESIGN WEEK 2020

Australia's leading annual international design event, Melbourne Design Week 2020 is an 11-day program of talks, tours, workshops, launches and exhibitions links creativity with business and community, providing a platform for the Australian design industry to express, question, propose and test ideas. In 2020 Melbourne Design Week asks participants to experiment with ideas, materials, places and processes to respond to the central question, 'How can design shape life?'.

12 MARCH 2020 – 15 MARCH 2020
NGV INTERNATIONAL

MELBOURNE ART BOOK FAIR 2020

Featuring diverse emerging and established local and international publishers, artists, designers and writers, Melbourne Art Book Fair 2020 presents a three-day program of ideas, discussions and book launches at the NGV. Announced at the Melbourne Art Book Fair, the Cornish Family Prize for Art and Design Publishing, generously supported by Philip, Caroline and the Cornish Family, is an international prize unique for recognising the practice of book publishing from the perspectives of content, design and production.

FOR INFORMATION AND MORE EXHIBITIONS AND EVENTS VISIT NGV.MELBOURNE.

SUMMER READING

Books make the best gifts, and these latest offerings come just in time for the holidays.

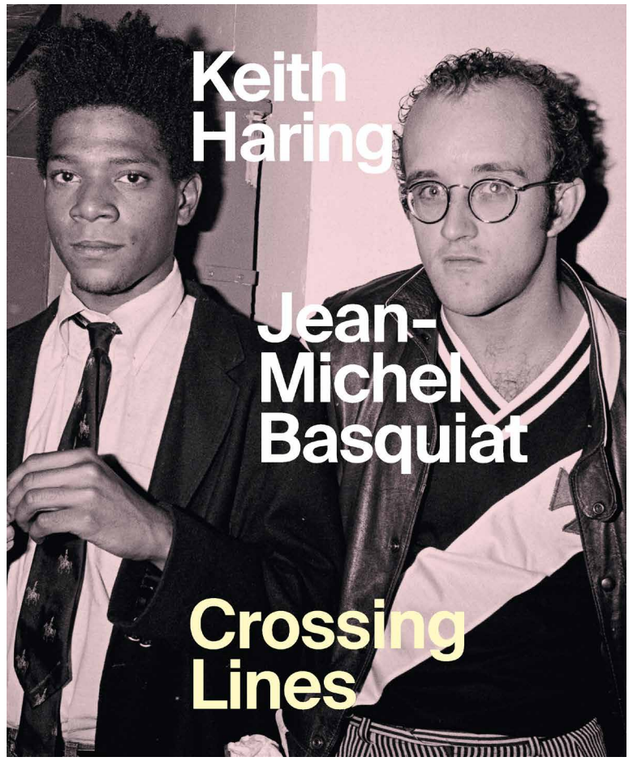


KAWS: Companionship in the Age of Loneliness

Dr Simon Maidment with
Margaret Atwood and KAWS

Featuring a new text by Margaret Atwood *(The Handmaid's Tale)*, a biographical essay by NGV Senior Curator of Contemporary Art Dr Simon Maidment, and more than 200 images, including documentation of the NGV exhibition *KAWS: Companionship in the Age of Loneliness*, this publication is a comprehensive survey of one of the world's leading contemporary artists. Working across art, fashion and design, Brian Donnelly, aka KAWS, creates colour-filled paintings, murals, large-scale sculptures, street and public art, products, and streetwear. His work is infused with humour and humanity, and is deeply tied to our times. KAWS draws his cast of characters from pop-culture animations to form a distinctive artistic vocabulary.

RELEASED 1 DECEMBER 2019



Keith Haring | Jean-Michel Basquiat: Crossing Lines

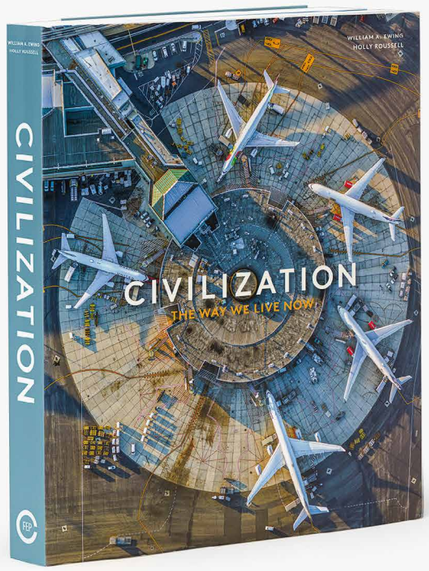
Dr Dieter Buchhart and contributors

Jean-Michel Basquiat and Keith Haring are considered icons of twentieth-century art. Both are known for their idiosyncratic imagery, radical viewpoints and complex sociopolitical commentary, and both employed signs, symbols and words to explore ideas around race, sexuality, spirituality and other aspects of contemporary life.

Keith Haring | Jean-Michel Basquiat: Crossing Lines draws out the many intersections between the artists' lives, practices and ideas. It features images of more than 200 artworks, including works created in public spaces, paintings, sculptures, objects, works on paper and photographs. This is accompanied by writing by or interviews with some of Basquiat's and Haring's closest contemporaries, as well as experts on their work.

Keith Haring | Jean-Michel Basquiat: Crossing Lines is both a record of and a tribute to the work of these boundary-pushing, highly influential artists.

RELEASED 1 DECEMBER 2019. THE NGV IS GRATEFUL TO MAJOR PATRONS JANE HAINS AND STEPHEN HAINS FOR THEIR SUPPORT OF THIS PUBLICATION.



Lucy McRae: Body Architect

Simone LeAmon, Bronwyn Lovell and Adam Nash

Science-fiction artist and speculative designer Lucy McRae occupies a unique space in her field. With the body as her central focus, McRae explores how human biology might evolve with the assistance of design, emotional reconditioning, molecular biology and technology. These concerns are presented through the medium of video, photography and installation.

This volume includes an interview with McRae by Simone LeAmon, NGV Hugh Williamson Curator of Contemporary Design and Architecture, and also includes texts by Dr Adam Nash, Associate Dean of Digital Design at RMIT University's School of Design, and Dr Bronwyn Lovell, a science-fiction poet and scholar.

Civilization: The Way We Live Now

William A. Ewing and Holly Roussell

Civilization: The Way We Live Now explores the complexity of contemporary existence through the rich, nuanced language of photography. With close to 500 images by some 140 photographers, this landmark publication takes stock of the material and spiritual cultures that make up 'civilisation'. It draws together the threads of humankind's ever-changing, frenetic, collective life across the globe.

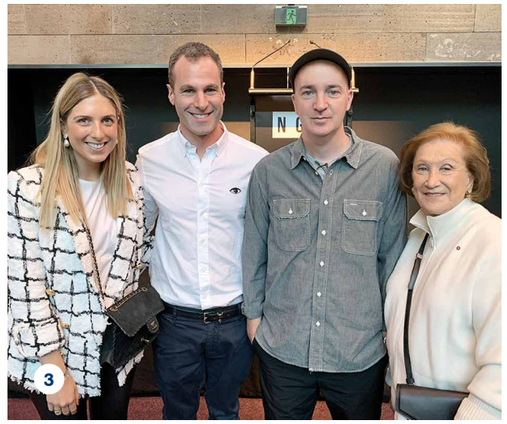
Visually epic, *Civilization* is presented through eight thematic chapters, each accompanied by provocative essays, quotes, and concise statements by the artists themselves. It is the companion to the internationally touring exhibition (at the Ian Potter Centre: NGV Australia until 2 February 2020) produced by the Foundation for the Exhibition of Photography – a global cultural event for a global subject.

AVAILABLE AT NGV DESIGN STORE AND ONLINE AT NGV.MELBOURNE/STORE.



1. Visitors enjoying *KAWS: PLAYTIME*, a free exhibition for children and families at NGV International. **2.** Contemporary American artist KAWS, a.k.a Brian Donnelly, and Tony Ellwood AM, NGV Director, in conversation during a media preview of *KAWS: Companionship in the Age of Loneliness*. **3.** Jacqui Liberman, Mark Liberman, Brian Donnelly and Pauline Gandel AC at the media preview for *KAWS: Companionship in the Age of Loneliness*. **4.** Olympia Nelson, daughter of artist Polexini Papapetrou, in conversation to mark the opening of *Olympia: Photographs by Polixeni Papapetrou*. **5.** Misha Agzarian Associate Director, Fundraising, Connie Kimberley, Lisa Fox NGV American Ambassador, Paula Fox AO, Craig Kimberley OAM, Anne Ross and Tom Mosby enjoy the opening of *KAWS: Companionship in the Age of Loneliness*. **6.** Interior designer Adelaide Bragg, David Graeme McAllister AM, Artistic Director of The Australian Ballet, and Australian presenter Catriona Rowntree attend the NGV Women's Association Spring Lunch. **7.** Teens perform at the NGV Art Party 2019.


2


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AROUND VICTORIA



LEAH KING-SMITH: DREAMING MUM AGAIN

Until 17 November
Venue Monash Gallery of Art, 860 Ferntree Gully Road, Wheelers Hill

mga.org.au

Bowness Photography Prize finalist Leah King-Smith presents her *Dreaming Mum Again* series alongside the 2019 Bowness winner. Using photographic layering to weave images together, these works feature photos of King-Smith's mother, Pearl King, taken by her father Tom King and places her back into the context of her ancestral country, Bigambul.

Image captions on pp. 110–11

DAVID HOCKNEY: PRINTS A NATIONAL GALLERY OF AUSTRALIA EXHIBITION

9 August – 30 September
Venue Mornington Peninsula Regional Gallery, Civic Reserve, Dunns Rd, Mornington

mprg.mornpen.vic.gov.au

David Hockney is considered one of the most influential British artists of the twentieth century and an important contributor to the Pop Art movement of the 1960s. This exhibition highlights his talents as a printmaker and is an insight into the mind of an artist continually searching for new ways of seeing. The exhibition is drawn from the National Gallery of Australia's collection, presenting over eighty works from 1961 to the present day. Mornington Peninsula Regional Gallery is the exclusive Victorian venue for this nationally touring exhibition.

STORIES IN CLAY: ARTHUR MERRIC BOYD POTTERY

2 November – 15 December
Venue Glen Eira City Council Gallery, Corner Glen Eira and Hawthorn Roads, Caulfield

gleneira.vic.gov.au/our-city/arts-and-culture/galleries-and-visual-art/gallery

This exhibition celebrates the creative achievements of the Arthur Merric Boyd (AMB) pottery, one of Australia's most innovative, significant and vibrant postwar potteries, located in Murrumbeena. Established in 1944 by artists Arthur Boyd and John Perceval together with philosopher and artist Peter Herbst, the pottery produced experimental and vibrant one-off earthenware pieces. Coffee and tea sets, bowls, carafes, plates, decanter sets, often decorated with angels, beasts, and Australian flora and fauna motifs, emerged out of this collaborative and creative environment.

OPEN HOUSE: TAMWORTH TEXTILE TRIENNIAL

6 December – 27 January
Venue Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill

gallery.swanhill.vic.gov.au

Open House: Tamworth Textile Triennial celebrates the open-ended nature of textiles practice today. All of the participating artists' works are linked with things outside of themselves and their studios. Many celebrate the sense of belonging that comes from working with other artists; while others take on wide-ranging issues, such as the landscape and the environment, and the artist's place in a world beset by environmental, social and cultural upheaval. Through the process of creating, talking and exhibiting, the artists join with visitors as equal participants in an open house where all ideas and responses are welcome.

WITH THANKS TO THE PUBLIC GALLERIES ASSOCIATION OF VICTORIA (PGAV). VISIT THE WEBSITE AT PGAV.ORG.AU



LOOK FOR ME



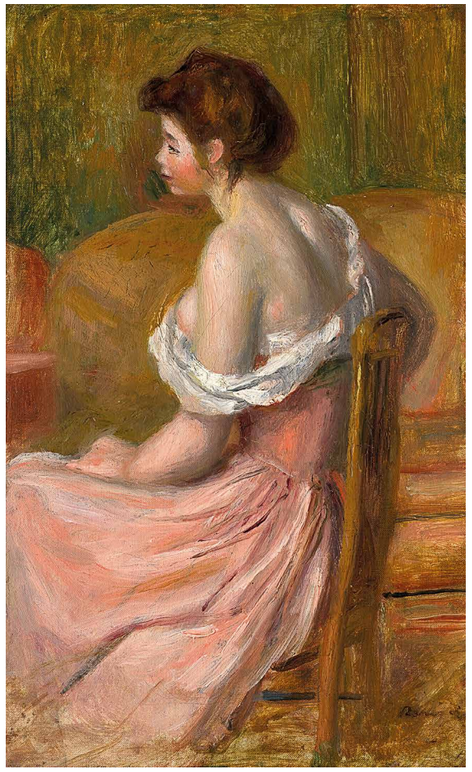
Gustave Caillebotte *The plain of Gennevilliers, yellow fields* 1884. Belonging to a group of six radically simplified landscapes created by Gustave Caillebotte, this painting depicts the banks of the river Seine, a fertile area that provided rich and colourful harvests which fascinated the artist.



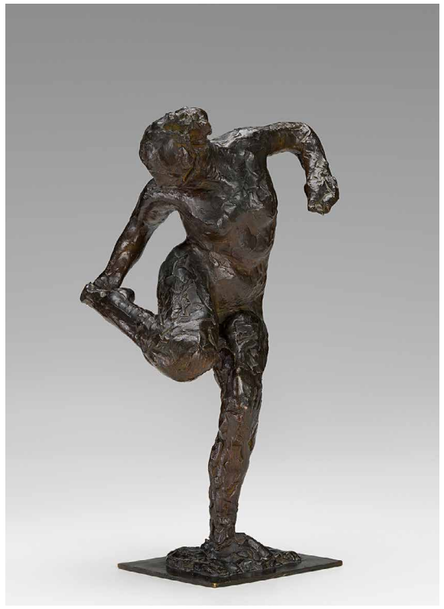
Claude Monet *Vétheuil* 1879. Monet painted many views in and around Vétheuil, a farming community on the river Seine. His manipulation of shimmering, iridescent hues imparts a summery, lyrical feel to this quintessentially Impressionist painting.

The Impressionist room

On level 2 at NGV International, around the corner from Picasso's *Weeping woman*, 1937, you will find a Degas sculpture in the company of Impressionist paintings by Pierre Auguste Renoir, Claude Monet and Gustave Caillebotte.



Pierre Auguste Renior *Young woman seated, with neck and shoulders uncovered* 1891. An intimate study of Renoir's model, this charming intimist scene, along with other of the artist's paintings, became highly collectable as boudoir pictures.



Edgar Degas *Dancer looking at the sole of her right foot* (Second study) c. 1900–10. In Degas' four sculptures, the dancer is delicately poised on her left leg but in slightly different poses. When the sculptures are seen together the dancer appears animated, as she progressively raises her leg to get a closer look at her foot.

Edgar Degas' sculpture *Dancer looking at the sole of her right foot (second study)*, c. 1900–10, is at home in the NGV Collection among other Impressionist and post-Impressionist art. Degas was a French artist known for his paintings, sculptures, prints and drawings of ballet dancers. Widely considered one of the founders of the Impressionist movement, Degas preferred a more nuanced view of his subject matter, and thought of his work as realist. Degas' *Dancer looking at the sole of her right foot (second study)* (c. 1900–10) is one of four sculptures depicting a dancer looking at her foot in slightly different poses, with this sculpture being the second study from the series. While Degas regularly employed models to pose in his studio, he also recalled images from the many hours he spent watching ballerinas in rehearsal. This sculpture was the first bronze by Degas to enter the NGV Collection, made possible in 2016 by the generous support of NGV Trustee and Foundation Chairman Leigh Clifford AO, Sue Clifford and their family, and was included in the major exhibition *Degas: A new vision*, presented at the NGV the same year.

In dialogue with the sculpture is a painting also by Degas, *Portrait of a woman* c. 1876–80, along with Pierre Auguste Renoir's portrait *Young woman seated, with neck and shoulders uncovered*, 1891, and others that capture the spirit, landscape and domestic scenes of the turn of the twentieth century. Reflect upon this revolutionary period in art and design through a visit to the Gallery.

VIEW THESE WORKS ON LEVEL 2 AT NGV INTERNATIONAL.

Image captions on pp. 110–11

NGV

CIVILIZATION
THE WAY WE LIVE NOW

THE IAN POTTER CENTRE: NGV AUSTRALIA | NOW SHOWING

PRINCIPAL PARTNER MACQUARIE
MAJOR PARTNER DEAKIN UNIVERSITY
MEDIA PARTNER smoothfm 91.5
ORGANISED BY FEP Foundation for the Exhibition of Photography
National Museum of Modern and Contemporary Art, Korea
CREATIVE VICTORIA

THIS EXHIBITION HAS BEEN CO-PRODUCED BY THE FOUNDATION FOR THE EXHIBITION OF PHOTOGRAPHY, MINNEAPOLIS/NEW YORK/PARIS/LAUSANNE AND THE NATIONAL MUSEUM OF MODERN AND CONTEMPORARY ART OF KOREA, SEOUL, IN COLLABORATION WITH THE NATIONAL GALLERY OF VICTORIA, MELBOURNE

Sheng-Wen Lo, *Diergaarde Blijdorp Rotterdam, The Netherlands*, from the series *White Bear*, 2016 (detail) © Sheng-Wen Lo

NGV.MELBOURNE

IN THE NEXT ISSUE

Keith Haring | Jean-Michel Basquiat: Crossing Lines

It's the summer of art, music and 1980s New York in the January–February issue of *NGV Magazine*, featuring the major NGV summer exhibition, *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. Pip Wallis previews the exhibition, which will be the next issue's cover story.





Keith Haring and Jean-Michel Basquiat, icons of a generation who brought the street, music, popular culture and art together in the 1980s, are strikingly relevant today as we continue to face in our society many of the sociopolitical issues they addressed: racism, oppression and environmental destruction.

Keith Haring, born in 1958 in Reading, Pennsylvania, moved to New York in 1978 to study at the School of Visual Arts (SVA) and entered a creative community that would become celebrated for its era-defining art, music, dance and literature. It was at SVA that Haring met Jean-Michel Basquiat. Basquiat, though not a student at the school, was part of this creative scene and the two went on to be friends and sometimes collaborators.

Basquiat, born in Brooklyn in 1960 to parents of Haitian and Puerto Rican descent, began his artistic career with a street art practice, in collaboration with his friend Al Diaz, under the tag SAMO©. Their street art riffed off beat poetry and corporate jargon to critique consumerism and the art world.

In the era where street art, rap and breakdancing were gaining recognition as radical cultural forces in North America and beyond, Haring also started out working on the walls and subways of New York. He became known by his chalk drawings, rapidly rendered on the black paper of advertising hoardings throughout downtown. Through this practice, which necessitated speed, Haring honed his technique and visual language. Celebrated for his reduced symbolism and direct pictorial language, Haring later applied this imagery to tarpaulins, objects, clothing and canvas, and collaborated with musicians and dancers.

Keith Haring | Jean-Michel Basquiat: Crossing Lines begins with the two artists' early work on the streets of New York and works done on whatever objects were at hand, and charts their rise as stars of the 1980s. Curated by Dr Dieter Buchhart with co-curator Dr Anna Karina Hofbauer, it is the first exhibition in a public museum to bring together the works of Haring and Basquiat in dialogue, exploring their commonalities, differences and areas of conceptual and artistic exchange.

Basquiat's experience of racism in American culture is present in the exhibition through his striking paintings and drawings in which the figure of a black man conveys both strength and defiance. Many of Haring's works are explicit condemnations of racism, such as the powerful paintings *Prophets of Rage* and *Malcolm X*, both 1988, included in the exhibition. Haring actively raised awareness and funds in support of issues including the AIDS crisis, the anti-apartheid movement in South Africa, the nuclear threat and oppression.

Jean-Michel Basquiat died in 1988 at the age of only twenty-seven, having become an internationally celebrated artist. Haring wrote of his friend, 'The intensity and directness of his vision was intimidating. He was uncompromising, disobedient.' These penned memories will be displayed in the exhibition, alongside Haring's tribute painting, *A Pile of Crowns for Jean-Michel Basquiat*, 1988. Haring died in 1990 at thirty-one from AIDS-related complications.

Keith Haring | Jean-Michel Basquiat: Crossing Lines is an opportunity to see the work of these two iconic figures of the late twentieth century, whose cultural impact is often cited but whose works are rarely seen in Australia.

PIP WALLIS IS NGV CURATOR OF CONTEMPORARY ART. *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES* OPENS 1 DECEMBER 2019 AT NGV INTERNATIONAL.

Image captions on pp. 110–11

LIST OF REPRODUCED WORKS

(cover)
Petrina Hicks
Lauren with sunglasses 2019 (detail)
pigment inkjet print
100.0 × 100.0
Collection of the artist
© Petrina Hicks. Courtesy of Michael Reid, Sydney; and This Is No Fantasy, Melbourne

p. 19
Tammy Kanat
Web 2019
wool, silk, metal (copper)
150.0 × 120.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Jo Horgan and MECCA Brands, 2019
© Tammy Kanat

p. 20
Camille Henrot
Contrology 2016
bronze
181.4 × 214.5 × 180.3 cm
National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2018
© Camille Henrot

p. 23
Michael Powolny (designer)
Wiener Keramik (manufacturer)
Spring, from The four seasons 1906–08
earthenware
37.4 × 21.9 × 17.8 cm
National Gallery of Victoria, Melbourne
Purchased with the assistance of the National Gallery Women's Association, 1988

pp. 30–1
Petrina Hicks
Ava and Zara 2019
pigment inkjet print
100.0 × 100.0 cm
© Petrina Hicks. Courtesy of Michael Reid, Sydney; and This Is No Fantasy, Melbourne

p. 33
Petrina Hicks
Lauren 2011
from the *Beautiful Creatures* series 2011
pigment inkjet print
100.0 × 100.0 cm
© Petrina Hicks. Courtesy of Michael Reid, Sydney; and This Is No Fantasy, Melbourne

p. 34
Polixeni Papapetrou
Pepper Soup
from the *Wonderland* series 2004
type C photograph
105.0 × 105.0 cm (image)
© The estate of Polixeni Papapetrou; Michael Reid Gallery, Sydney; and Jarvis Dooney, Berlin

p. 35
Polixeni Papapetrou
Riddles that have no answers
from the *Wonderland* series 2004
type C photograph
105.0 × 105.0 cm (image)
National Gallery of Victoria, Melbourne
Gift of Robert Nelson through the Australian Government's Cultural Gifts Program, 2015
© The estate of Polixeni Papapetrou; Michael Reid Gallery, Sydney; and Jarvis Dooney, Berlin

pp. 36–9
Polixeni Papapetrou
Prize thimble
from the *Wonderland* series 2004
type C photograph
105.0 × 105.0 cm (image)
National Gallery of Victoria, Melbourne
Gift of Robert Nelson through the Australian Government's Cultural Gifts Program, 2015
© The estate of Polixeni Papapetrou; Michael Reid Gallery, Sydney; and Jarvis Dooney, Berlin

pp. 40–1
William Blake
Capaneus the Blasphemer 1824–27
illustration for *The Divine Comedy* by Dante Alighieri (*Inferno* XIV, 46–72)
pen and ink and watercolour over pencil and black chalk, with sponging and scratching out
37.4 × 52.7 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1920

p. 42
(above)
William Blake
Sabrina's silvery flood 1820–21 from *The Pastorals of Virgil* by Robert John Thornton, 3rd edition, London, 1821
wood-engraving
3.3 × 7.3 cm (image) 3.5 × 7.5 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, 1960

(below)
William Blake
Thenot remonstrates with Colinet, Lightfoot in the distance 1820–21 from *The Pastorals of Virgil* by Robert John Thornton, 3rd edition, London, 1821
wood-engraving
3.3 × 7.3 cm (image) 3.5 × 7.5 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, 1960

p. 43
William Blake
The Harlot and the Giant 1824–27
illustration for *The Divine Comedy* by Dante Alighieri (*Purgatorio* XXXII, 85–87 and 142–53)
pen and ink and watercolour over pencil and black chalk, with sponging
37.2 × 52.7 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1920

pp. 58–9
Unknown
Pietà early 16th century
polychromed limewood
57.0 × 44.9 × 21.1 cm
National Gallery of Victoria, Melbourne
Bequest of Mrs Anita Elizabeth Kuppenheim, 1997

p. 61
KAWS
GONE 2019
vinyl (black colourway)
36.0 × 37.0 × 15.0 cm
Private Collection
© KAWS

p. 63
Mortimer Menpes
The archer c. 1897
watercolour and gouache on paper on card
29.5 × 22.5 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

p. 66
Bea Maddock
Colour 1979
artist's book: 60 colour photo-etchings, aquatints and etchings, letterpress printed in grey ink, embossing, 72 pages interleaved with tissue paper, linen-covered cardboard cover, handstitched binding, embossed paper slip-cover, ed. 2/25
(a) 27.9 × 19.3 cm (page) (book)
(a-b) 30.6 × 22.6 × 4.6 cm irreg. (closed)
29.8 × 34.5 × 2.3 cm (open)
National Gallery of Victoria, Melbourne
Purchased, 1979
© Bea Maddock

p. 76
Josh Muir (artist)
Isobel Knowles (animator)
DJ Sadge (Dylan Clarke) (music)
Josh Muir animated 2018 (stills)
colour digital video with audio
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2019
© the artists

p. 81
Nora Heysen
Matron Annie Sage 1944
oil on canvas
76.6 cm × 56.4 cm
Australian War Memorial, Canberra
© Lou Klepac

p. 83
Lyndell Brown
Charles Green
Afghan traders with soldiers, market, Tarin Kowt Base, Uruzgan Province, Afghanistan 2007, printed 2009 from the *Approaching Storm* series 2007–09
inkjet print
155.0 × 107.5 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2009
© Lyndell Brown, Charles Green

p. 94
Sylvia Pankhurst (designer)
Toye & Co., London (manufacturer)
Holloway brooch designed 1909
silver, enamel
2.5 × 1.9 × 0.2 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and the Family through the Australian Government's Cultural Gifts Program, 2019
© Sylvia Pankhurst

p. 95
(above)
Louis Buvelot
Mount Martha from Dromana's hill 1877
oil on canvas
48.0 × 71.2 cm
National Gallery of Victoria, Melbourne
Presented from the Estate of Miss A. R. C. Robertson, 1964

(below)
Mikala Dwyer
I.O.U. 1997–98
transparent and opaque synthetic polymer resin, synthetic fur, mirror, television
(a-j) 134.5 × 257.2 × 154.0 cm
National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by Peter Fay, Fellow, 2002
© Courtesy of the artist

p. 96
Pierre Bonnard
Dining room overlooking the garden (The breakfast room) 1930–31
oil on canvas
159.6 × 113.8 cm
The Museum of Modern Art, New York
Given anonymously
© 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence

p. 97
(left)
Destiny Deacon
Smile 2017, printed 2019 Melbourne
lightjet photograph from Polaroid photograph
80.0 × 100.0 cm (image)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2016
© Destiny Deacon

p. 97
(centre)
Ivan Durrant
Jockey's room 1975
synthetic polymer paint on board
86.0 × 121.0 cm
Private collection
© Ivan Durrant

p. 104
Leah King-Smith
Baby 2018
from the *Dreaming Mum Again* series
pigment inkjet print
100.8 × 82.3 cm
Monash Gallery of Art, City of Monash Collection
© Leah King-Smith

p. 106
(above)
Claude Monet
Vétheuil 1879
oil on canvas
60.0 × 81.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1937

(below)
Gustave Caillebotte
The plain of Gennevilliers, yellow fields (La plaine de Gennevilliers, champ jaunes) 1884
oil on canvas
65.9 × 81.7 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 2011

p. 107
(left)
Pierre Auguste Renoir
Young woman seated, with neck and shoulders uncovered (Jeune femme assise, décolletée) 1891
oil on canvas
33.2 × 20.9 cm
National Gallery of Victoria, Melbourne
Gift of Ginny Green, Sandra Bardas OAM family, Vicki Vidor OAM and Bindy Koadlow in memory of their parents Loti Smorgon AO and Victor Smorgon AC through the Australian Government's Cultural Gifts Program, 2014

(right)
Edgar Degas
Dancer looking at the sole of her right foot (Second study) (Danseuse regardant la plante de son pied droit) c. 1900–10; cast 1919–37
bronze
47.3 × 24.3 × 20.8
National Gallery of Victoria, Melbourne
Purchased with funds donated by Leigh Clifford AO, Sue Clifford and family, 2016

p. 109
(above)
Jean-Michel Basquiat
Untitled 1982
synthetic polymer paint and oilstick on wood panel
183.0 × 122.5 cm
Private collection
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

(below)
Keith Haring
Untitled 1982
baked enamel on metal
109.2 × 109.2 cm
Collection of Larry Warsh
© Keith Haring Foundation

ENDNOTES

p. 21
Artist Profile
1. *Grosse Fatigue* was exhibited in Melbourne in the Melbourne Winter Masterpieces exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art* in 2018.

p. 42
Museum Spotlight
1. quoted in G.E. Bentley Jr, *The Stranger from Paradise: A Biography of William Blake*, New Haven and London 2001, p. 406.

pp. 44–5
Museum Spotlight
1. The NGV's Blake watercolours were purchased at the sale of John Linnell's collection in London in 1918. The Virgil wood engravings were purchased in 1959. Seventeen wood engravings were created by Blake but the NGV collection is lacking three of these designs.
2. Letter from John Linnell to Bernard Barton, 3 April 1830, in Archibald G. B. Russell & William Blake, *The Letters of William Blake Together with A Life by Frederick Tatham*, Metheun, London, 1906, p. 227
3. China paper is the name given to handmade, thin paper, generally consisting of bamboo fibres, that is made in China. It was sometimes mistakenly called India paper because it was brought to England by the East India Company as the lining of timber tea chests.
4. Raymond Lister & Samuel Palmer, *The Letters of Samuel Palmer, Volume II, 1860–1881*, Clarendon Press, Oxford, 1974, pp. 707–8
5. The Tate impressions were donated by Herbert Linnell, (James Linnell's son) and The Fitzwilliam impressions that resemble the NGV's group, were given to Mary Linnell by her father William.

pp. 52–5
Secret Life of Art
1. John Payne, 'What's in a frame: The borders of Mortimer Menpes', in Julie Robinson, *The World of Mortimer Menpes: Painter, Etcher, Raconteur*, Art Gallery of South Australia, Adelaide, 2014, p. 185.
2. Ibid. A similar frame was used for Menpes's pastel drawing *Portrait of the actor Ichikawa Danjuro IX*, 1896–7, held in the British Museum.
3. Rosemary Smith, 'Japan and beyond', in *The World of Mortimer Menpes: Painter, Etcher, Raconteur*, pp. 55–61.
4. Oscar Wilde, *Intentions: The Decay of Lying, Brentano's*, New York, 1905 edition, p. 47.
5. Ibid.

pp. 58–63
Deep Read
1. Van Gogh's remark to friend Anton Kerssemakers; as cited in 'De Amsterdammer, Weekblad voor Nederland', 14 April 1912, p. 6; as quoted in Ernst van de Wetering, *Rembrandt: The Painter at Work*, Amsterdam University Press, 1997, p. 155.
2. Letter from Vincent van Gogh to Theo van Gogh [letter 534], on or about 10 October 1885, in Leo Jansen, Hans Luijten & Nienke Bakker (eds), *Vincent van Gogh: The Letters*, Van Gogh Museum and the Huygens Institute, Amsterdam, 2009, <http://vangoghletters.org/en/let534>, accessed 11 October 2019.
3. Andy Clark, *Being There: Putting Brain, World and Body Together Again*, MIT Press, Cambridge, Massachusetts, 2008.
4. Samuel Van Hoogstraten, *Inleyding tot de hooge schoole der schilderkonst; anders de zichtbaere werelt*. Rotterdam, 1678 p. 27.
5. Henri Bortoft interviewed by Claus Otto Scharmer, Presencing Institute, London, 14 July 1999.

p. 75
Transcript
1. Nora Heysen, letter to Hans Heysen, 1944, in Catherine Speck (ed.), *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen*, National Library of Australia, Canberra, 2011, pp. 140–1.

p. 79
Exhibition
1. John Mawurndjul, 'My head is full up with ideas', a conversation between John Mawurndjul, Murray Garde and Apolline Kohen, February 2001, in *Au centre de la Terre D'Arnhem: entre myths et réalité – art aborigène d'Australie*, Musée de l'Hôtel-Dieu, Mantes-la-Jolie and Maningrida Arts and Culture, Arnhem Land, 2001, p. 54.

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